

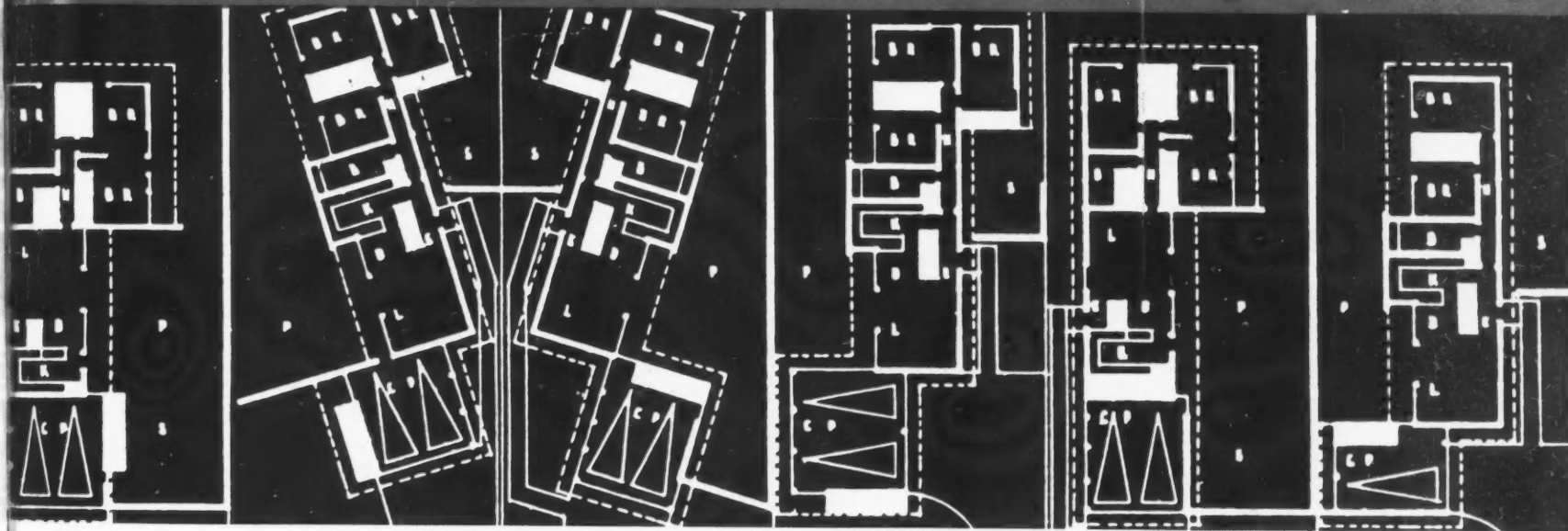
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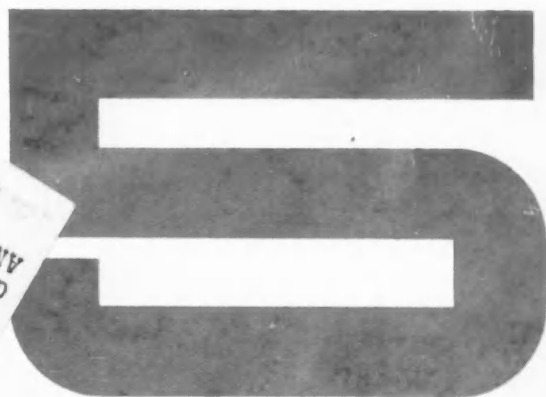
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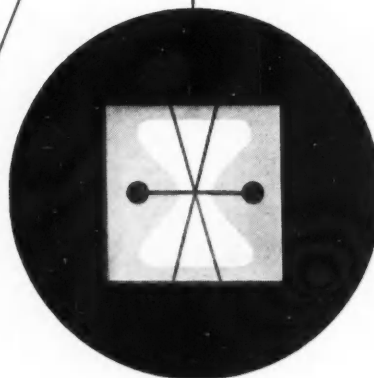
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COVER: John Follis. Mosaic
Panel designed by George Harris. Section from blueprint of the Arthur Millier project.

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CONTENTS FOR MAY 1952

ARTICLES

Good Design Exhibition	16
The Gropius Symposium at the Institute of Contemporary Art, Boston	27

ARCHITECTURE

House by Richard Neutra, Architect	20
House by Mario Corbett, Architect	22
Apartment House by Greta Magnuson Grossman	32
Tract Houses by Arthur Lawrence Millier	33

SPECIAL FEATURES

Art	6
Books	7
Cinema	8
Currently Available Product Literature and Information	9
Notes in Passing	15
New Furniture, Edward Frank	24
Merit Specifications	34



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ART

JULES LANGSNER

Every once in awhile an exhibition raises questions beyond the caliber of the performance itself. Such is the case of the exhibition of recent oils and monoprints by Adelaide Fogg at the Santa Barbara Museum of Art. Her work can be taken straight for the sheer, unadulterated pleasure to be gained from reading these intimately-keyed, intensely personal fantasies. Her pictures are quietly, insinuatingly evocative, yet possess a special merit in that they do not require a delicately geared visual training to catch the echoes of the pristine, magical world of childhood she inhabits. Now it is precisely because she evokes a kind of response we ordinarily do not make—seeing through the eyes of the child that remains deep within us—that questions are raised about the intent and methods of the artist who so unexpectedly shifted our vision.

It should hardly come as a surprise that certain contemporary artists, Adelaide Fogg among them, have taken cognizance of the visual productions of children and of those people we condescendingly call "primitive." After all, only in our own time have these visualizations been available to inspection. And only in our own time has the artist had sufficient psychological insight into the forces involved in the making of a picture. The result: certain keenly alert artists of a sensitive and introspective cast have shifted their base of operations from the descriptive traditions of the Renaissance towards an esthetic with a new set of references—the imagery of the inner life.

There is a temptation here for the mechanical mind to misconstrue the pictures of artists like Adelaide Fogg as a serviceable index, an X-Ray as it were, of a child-like, primitive, or otherwise "regressive" personality. To do so is to commit the unperceptive blunder of overlooking the creative processes of an adult artist who accepts the discipline of transforming an initiating impulse, the visual outlook of the child in the case of Adelaide Fogg, into the rigorous requirements made of an artwork. Rather than a withdrawal from the exacerbations of the world outside oneself, as some observers would have us believe, the act of making personal symbols and imagery accessible through art is the artist's way of confronting reality.

Adelaide Fogg, for many years now, has devoted herself to the visual expression of children. She is, in fact, a highly successful teacher of art to children and has learned as much from them, in terms of her own work, as she in turn has given. Not, mind you, by any gross imitative procedures, but by slowly developing a method of listening to the suggestions that emanate from the depths of the unconscious. She allows water and enamel or oil, which do not mix, to flow together to create various textures and patterns until she "discovers" a form or image that sparks off an "idea." The moment of recognition seldom announces itself but emerges suddenly and mysteriously. Actually, a considerable time may elapse between this initial production of visual ideas and the instant when her trained sensibility seizes the possibilities of what occurred spontaneously.

As an artist of integrity, Adelaide Fogg is aware that the act of choice involves great care on her part to select visual material in accord with her esthetic program. Therefore she seldom falls victim to the cute, the tricky, the meretricious, the flashy. She brings an intense concentration to the production of the symbolized vision of childhood—its vibrant tinted color, its ominous forebodings, its delight in experience.

The work of Adelaide Fogg provides evidence that a personal symbology, if presented within the discipline of art, gives to us,

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the audience, a personal dimension to our own vision. Like many another artist of her time, Adelaide Fogg is aware of the forces beneath the crust but finds that these forces, in the magic of art, can be made to "seethe" harmoniously.

BOOKS

ARTHUR GALLION

A DECADE OF NEW ARCHITECTURE — Sigfried Giedion, Editions Girsberger, Zurich, 1951, \$8.50. In 1928 a small group of architects met at the villa of Madame Hélène Mandrot in La Sarraz, Switzerland. Their conference resulted in the formation of CIAM, the International Congress for Modern Architecture with its purpose "to work for the creation of a physical environment that will satisfy man's emotional and material needs and stimulate his spiritual growth." As components of this objective, the Congress further defined its aim in four parts: "(a) to formulate the architectural problem of today, (b) to represent the idea of a contemporary architecture, (c) to instill this idea in the technical, economical and social thought, and (d) to watch the contemporary development of architecture."

In its subsequent meetings, the second at Frankfurt-am-Main in 1929, the third at Brussels in 1930, the fourth at Athens in 1933, and the fifth at Paris in 1937, issues of modern architecture were expanded by CIAM to embrace city and regional planning. Jose Sert's "Can Our Cities Survive," published by Harvard University Press in 1941, stated the CIAM case for planning.

The disrupted state of world affairs interrupted further meetings until 1947 when the members gathered in Bridgwater, England, for the Sixth Congress. "A Decade of New Architecture" is a report prepared by Mr. Giedion on behalf of CIAM showing contemporary developments during the ten years since the Fifth Congress held in Paris in 1937. It is largely a compilation of photographs selected by Mr. Giedion of buildings designed and built in various parts of the world during these strenuous times. Many of these buildings have been published from time to time in other sources, although this report provides an excellent survey. Like so many other documents of the type, however, one wishes that more detailed treatment, especially in the form of plans, might have accompanied the photographs.

Those of us who know Sigfried Giedion as a prodigious searcher for facts and foremost interpreter of historic events, will not find in this volume the significant material which he offered in "Time, Space and Architecture" and "Mechanization Takes Command." It is not surprising, however, that Mr. Giedion, a charter member of CIAM, was selected to compile the material presented in this new book and it whets the appetite for a full account of this unusual organization. Growing from the original fifteen members to ninety seven in attendance at the Bridgwater Congress in 1947, CIAM claims among its membership some of the most prominent names in the world of architecture. Esteemed names like Le Corbusier, Van Eesteren, Moser, Stam, Papadaki, Sert, Neutra, Gropius, Maxwell Fry, Perriand, Steiger, Hoepli, appear on the roster.

The Seventh Congress was held at Bergamo in 1929 and the Eighth Congress at Hoddesdon in 1951, and a report of these meetings is expected to be issued under the title of "The Heart of the City." Those who may have been previously unfamiliar with CIAM will find the report of the meetings assembled by Mr. Giedion in his new book stimulating and it may be fondly hoped that this eminent historian may undertake at some time in the not too remote future a complete account of the work of this singular organization and the contribution to it by distinguished architects and their collaborators in the allied arts.—Arthur Gallion, Dean of the School of Architecture, University of Southern California.



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CINEMA

ROBERT JOSEPH

As a result of some interesting (and perhaps fortunate) circumstances, I have just enjoyed a six month extended vacation from my television set. During that period of time I spent less than an hour or two a week in front of the 16 plexiglass square, got caught up on my reading, some writing, and came back refreshed and possessed of what I prejudicially call an objective point of view about the medium. And since reporting on the visual arts is the substance of this department's work for 'Arts & Architecture,' I thought I would set down a series of random reflections after this happy hiatus.

TV has not improved as far as I could see, and had nothing new or refreshing to offer. The high quality of Studio One has not been approached by any existing show emanating from the West Coast. The masters of the medium have apparently yet to learn that the play is still the thing, and television is bogged down with bad writing, bad planning, and unimaginative and inept staging. The one significant change is, of course, the existence of east coast broadcasts via the co-axial cable which brings us some of New York's fine shows. Another change has occurred in the type of merchandise offered by the pitchmen, although their 'pitches' seem more offensive than heretofore, perhaps because they come at us more frequently.

The high-light of my viewing was "Seven Days to Noon," an English motion picture offered through the courtesy of Honest Ole, your friendly car dealer. The important fact is that this was a motion picture, and that the film is still important for the television medium. My exuberance in the beginning for this wonderful new medium, and I re-read my first column about TV, has worn off rather completely since the creative minds which guide the medium have yet to fully capitalize on its wonderful potentialities. Live television can still be everything that motion picture film is, once the medium is approached with imagination and courage and technical know-how. Judging by what I now see, the central problem of

television as it now stands is for the technicians to keep the actors, performers or announcers 'in frame.'

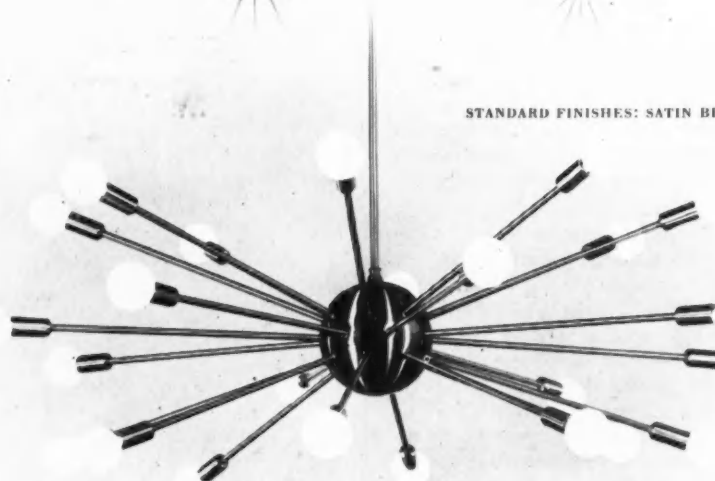
A Few Reviews. Having had a few complimentary things to say about Mr. Kramer in the last column, it now becomes an incongruous duty to find his latest picture, "The Sniper" wanting in many respects. Like "Without Warning," a picture on the same theme and more interestingly done if anything, "The Sniper" deals with a sex slayer who has an overpowering urge to kill attractive women. In "Without Warning" the killer works with a garden pruning shears; in "The Sniper" he uses a powerful rifle. Both young men are the victims of mental aberrations and are obviously in dire need of medical treatment and institutional incarceration. In "The Sniper" his plea to the police to send him away to a mental hospital goes unheeded, and he is left to wander the streets and perform his killings at will.

"The Sniper" has the one advantage of a scene in which a police psychiatrist castigates a police system which jails sex criminals for a few weeks and turns them loose, and he attacks the newspapers which play up the story in the spirit of a Roman holiday. I had the feeling that the picture had stopped for this one speech, well delivered by the actor who performed it, to make his 'message' point, and then had gone on with the rest of the plot. As Mr. Kramer well knows, this is inferior film-making, something of which he has not been guilty before.

The question now arises in my mind why the producers of "Without Warning" and Stanley Kramer bothered to make their respective pictures in the first place. Both are disagreeable stories; both deal with a sordid aspect of our society. This is not to say that we may not deal with the current scene as realistically as Balzac does with his times. But there are themes within the framework of realism which are not necessarily suitable for either the stage or screen. Perhaps both producers were too occupied with the suspense and sadism elements of their story to give much attention to the sociological aspects. As a firm believer of realism on the screen, I am naturally opposed to turning the medium over entirely to the charlotte russe school of cinematics; yet, in order to keep the screen the powerful medium it is, producers ought to select their realistic themes with the best judgment.

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The judging will be based upon practicability, interior harmony, and originality, in the following styles: Traditional, French Provincial, and American Colonial and Modern. This project will arouse great interest amongst those who have wished to see good design applied to an industry of such widespread influence. With the television cabinet becoming one of the important elements of the interior it offers those best equipped to approach the problem a very real opportunity to state their solutions. The contestants may submit any number of entries, each of which will be considered separately.

The judging is scheduled for June 15, 1952, and the winners will be notified by June 30, 1952.

The rules and conditions of the competition will be found elsewhere in this issue or can be obtained by writing directly to the Design Contest Committee, Packard-Bell Company, 12333 West Olympic Boulevard, Los Angeles 64, California.

REMODELING COMPETITION

The West Coast Plywood Manufacturers are offering home owners \$20,000 in cash prizes in a new remodeling competition. The competition, described by the Douglas Fir Plywood Association as a "room-for-improvement" contest, offers architects an opportunity to work out a solution on a design problem which is becoming very important in the light construction field. Four first prizes will be given among 46 separate awards. In any event, architects will have a place in the competition inasmuch as eight local architects will be commissioned to design solutions for the remodeling problems posed by the winning home owners. Entrants may compete in any one of four classifications: remodeling by adding new floor space such as a new room or wing (city or suburban); remodeling by adding floor space (farm); remodeling within existing walls (city and suburban); remodeling within existing walls (farm). Since the competition is primarily directed to home owners the contest will be judged on statements rather than on drawings. The entrants will describe in a brief statement the home improvements they want and why plywood would be their choice; however, the potential winning entries will be approved for suitability of construction by a registered architect.

Entry blanks and information may be obtained by writing to the Douglas Fir Plywood Association, Tacoma 2, Washington.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, Calif.

CABINETS

• (123a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered, fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

• (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens: quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-enamel to which acid-resistant glass-porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, considera-

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tion; merit specified CSHouse 1952.—Shirley Corporation, Indianapolis 2, Ind.

DECORATIVE ACCESSORIES

(145a) Antiques and Decorative Accessories: Information excellent collection carefully chosen antique decorative accessories; all pieces reflect quality, good taste; good source for the trade.—Charles Hamilton, 18 East Fiftieth Street, New York 22, N. Y.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belongs in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, Calif.

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, 3562 Meier Street, Venice, California.

(426) Contemporary Clocks: Attractive folder Chronopak contemporary clocks designed by George Nelson; 15 crisp, simple, unusual models; one of best sources of information; worth study, file space.—Howard Miller Clock Company, Zeeland, Mich.

• (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—Nu-Tone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(161a) Highly original fabrics for custom lamp shades. Contemporary in design, utilizing unusual and striking decorative details. Individually designed to carry out all specified decorative motifs. Most unusual. Fabulous Fabrics.—8273 Clinton Street, Los Angeles 48, Calif.

FABRICS

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand printed and correlated solids for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo

Testa & Company, 49 East Ontario Street, Chicago, 11, Ill.

(148a) Fabrics: Sample book available to qualified buyers, architects, designers, interior decorators, etc. Good collection, both Belgium and English imported linens. Large line of woven textures, specializing contemporary fabrics. Also broadly diversified line casements. Wide color ranges. Harmill Fabrics, 106 S. Robertson Blvd., Los Angeles 48, Calif.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-crofters, Inc., 143 Madison Avenue, New York 16, N.Y.

(166a) Imported Danish Cork Tiles: Information and samples, tongue and groove, 5/16" thick, 50% more Cork, 50% denser, no fillers, longer wearing, fine precision cutting, flat laying, light and dark random colors, ultimate style and beauty, reasonable, direct from importer.—Hill Corporation, 725 Second Street, San Francisco 7, California.

(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

FURNITURE

(138a) Contemporary Furniture, Accessories, Fabrics: Full information complete line top contemporary furniture, accessories, fabrics; Dunbar, Herman Miller, Howard Miller, Eames, Knoll, Pascoe, Glenn, Middletown, Risom, Pacific Iron, Ficks Reed, Nessen, Pechanec, Modern Color, Laverne, Finland House, Ostrom-Sweden, Swedecraft, Hawk House, Kurt Versen, Follis & Goode, Gotham, Milano, Heath, Stimulus, Raymor; offers complete safety on level of authenticity; special attention to mail order phase of business; data belongs in all files.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, California.

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(85a) Contemporary Furniture, Day-bed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

(167a) Contemporary Danish and Swedish: Finest examples of imported contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators.—Pacific Overseas, Inc., 200 Davis Street, San Francisco 11, California.

(157a) The Contour Chair Lounge—the first radical departure from conventional furniture; blends with every period and goes in any room; the genuine Contour Chair Lounge with premolded contour will fit every height person, because it is made in six sizes; takes up less space and is more comfortable and graceful than club chair with ottoman. Upholstered in plastic or decorator fabrics. Finest construction—Marie Designer, Inc., 8512 Sunset Blvd., Hollywood 46, Calif.

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefabricated at slightly higher prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces: professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

HARDWARE

(16a) Contemporary Lockets: Full color contemporary Kwikset pin-tumbler, cylindrical locksets; clean design, simple operation, precision engineered, rugged construction; unique cam action locking device provides positive knob locking; half-round spindle reduces number working parts; hand-finished in satin and brass.—Kwikset Locks, Inc., Anaheim, Calif.

▪ (58a) Single Handle Mixing Faucets: Folder, data Moen single handle mixing faucets; turns water on by lifting handle, off by pressing down; turn to left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Wash.

HEATING & AIR CONDITIONING

• (9a) Automatic Kitchen Ventilators: Folder Fasco automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; expel steam, grease, cooking odors; outside wall, inside wall, "ceiling-wall" installations; completely automatic, easy to install, clean; Fasco Turbo-Radial impeller; well engineered, well designed; merit specified for CSHouse 1952.—Fasco Industries, Inc., Rochester 2, N. Y.

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29-¾" x 9¾"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.



A complete new line of Modern furniture designed by Finn Juhl will be ready for our customers in the near future.

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AND NECESSITIES. OPEN FRIDAY EVENING.



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FURNITURE ACCESSORIES INTERIORS
14633 Ventura Blvd. Sherman Oaks, Calif. ST 9-3201

• (156a) Modulated Heat Flow: How to Tame Your Forced Air Heating. Describes Thermodulor controls, engineering achievement for modulated control of forced air heating. Any furnace operated by Thermodulor control (instead of ordinary on-off, full-operation only, controls) provides heating comfort free from such defects of on-off operation as: cold blasts at starts, then hot blasts and overheating; uneven temperature and uneven distribution of heat; cold floors and chilly drafts; noisy furnace and blower operation. This improvement provides modulated warm air flow that is continuous while heat is needed and modulated in temperature and velocity in accordance with comfort requirements. The result is soft, even, modulated heat flow, always at just the right temperature and velocity for comfort. Thermodulor controls distributed through authorized heating dealers and contractors by Carvell Heat Equipment Co., 1217 Temple Street, Los Angeles 26, California. MA. 9-1491.

• (127a) Registers, Grilles: Comprehensive 44-page illustrated catalog giving complete information, technical data, sizing charts Hart & Cooley registers, grilles; include full range gravity and air conditioning, furnace accessories; good source of information, particularly in terms of installation, requirement features; well worth file space; these products merit specified CSHouse 1952.—Hart & Cooley Manufacturing Company, Holland, Mich.

(111a) Packaged Attic Fan; Literature giving full data simplified packaged attic fan; vertical discharge unit, built-in suction box 3' square projects only 17½" above attic floor; good for use over narrow hallways, in low attics; fan, motor, suction box in one unit; auto-

matic ceiling shutter operated by wall switch; shutter, trim finished in light ivory baked enamel; available in 4750 and 6800 CFM capacities; other models in capacities of 7600 and 977 CFM; air delivery ratings certified.—Robbins & Myers, Inc., 387 South Front Street, Memphis, Tennessee.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heet-aire electrical space heaters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(159a) Decorative Lighting: Custom-made lighting fixtures, residential and commercial, specially designed by our staff of designers and artists and executed by skilled craftsmen. Designing service available on modern and period styling; special attention given to your specifications and design.—Sidney C. Dornier Company, 548 North La Cienega Boulevard, Los Angeles 48, California.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way, Berkeley 2, California.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue

architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illus-

continued on page 36

Consult with our design department. Fully equipped to plan interiors in cooperation with architects and builders. On display the best in modern furniture, lamps & accessories.

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"NO TRUE CULTURE IS THE ENEMY OF OTHERS"

For every nation, entry into Unesco means a stock-taking of its own wealth, and a scrutiny, as it were, of its own conscience. It means asking what it can draw from the resources of its own genius for the benefit of its own and other nations.

It also means resolving to fight against the fatal temptation, sometimes insidious, sometimes insolent, to treat others with contempt, or to make others the means of attaining a perhaps intoxicating greatness, but one which is founded on the humiliation of others, and therefore contemptible.

No true culture is the enemy of other cultures. The greater a culture knows itself to be, the more it feels called upon to give life to others by its own contributions, while at the same time esteeming itself all the more capable of assimilating what other cultures offer.

A great culture is neither jealous nor timid. It fears neither to give nor to receive. It is never afraid that a foreign culture will eclipse it, nor imagines that it can be corrupted by another. It is not exclusive, it is generous.

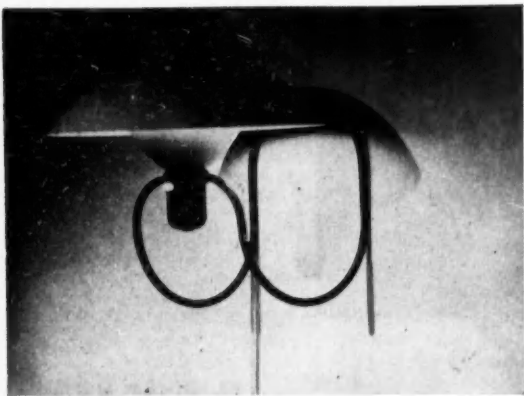
History teaches us eloquently enough that all great cultures are born at the cross-roads where civilizations meet, amid material and spiritual borrowings, exchanges, and ferment, where the traffic in things and ideas is at its height.

That is why Unesco fights for the welfare of all cultures simultaneously, encouraging them to get to know one another, to make contacts, and to compete freely with one another. We are convinced that thereby every one of them will be enriched and fructified.

A culture is not imposed by force of arms, nor by the power of money. It is imposed by its own merits, in the forefront of which is the kind of sympathy it shows towards others, and that others can only return, for sympathy creates sympathy no less certainly than contempt engenders distrust.

The National Commissions Unesco have therefore, as their first duty within the territory of each Member State, to promote and encourage all measures likely to persuade every citizen to look beyond his own frontiers with confidence and goodwill.

World opinion, however, ill-informed, inconsistent, or fickle it may be, is nevertheless a factor which every Government must take into account, since it demonstrates more clearly every day how inter-dependent the different peoples of the world really are. There are very few decisions taken by any State which are not likely, sooner or later, to have repercussions at the other end of the globe. But no nation in the world is prevented by its difficulties from stretching out with all its strength towards that unique source of hope and peace which is international collaboration and the mutual trust of men in the quest for freedom and justice.—JAIME TORRES BODET



GOOD DESIGN EXHIBITION

INSTALLATION DESIGNED BY PAUL RUDOLPH.

AN EXHIBITION OF HOME FURNISHINGS SELECTED BY THE MUSEUM OF MODERN ART, NEW YORK, FOR THE MERCHANDISE MART IN CHICAGO



What Is Shown

The best new design available on the American home furnishings market. All home furnishings are included such as: major appliances, furniture, floor coverings, fabrics, small appliances, lamps, etc. If existing models are notably altered they will be considered as new design. Modern design means design intended for present-day life, in regard to usefulness, to production methods and materials, and to the progressive taste of the day.

How It Is Shown

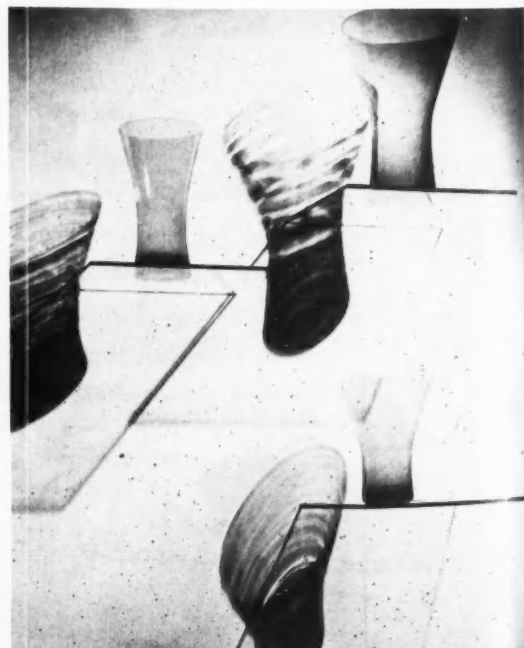
Each year an able designer will be selected by the Museum of Modern Art to create backgrounds and lighting for The Merchandise Mart exhibition. Thus, fresh concepts of display for home merchandise will be presented to a great trade audience and later to the general public both by the Museum of Modern Art and through The Merchandise Mart's conducted tours.

Who Makes the Selections

The Museum of Modern Art has appointed as director of the Chicago activities, Edgar Kaufmann, Jr. Before each market, the director will be joined by two outside authorities in the field. This Selection Committee, with the director as chairman, will survey the market and choose the exhibits.



The selection committee for this exhibition was composed of Edgar Kaufmann as chairman; Harry Weese, Chicago architect and planner, and Charles Zadok, head of Gimbel's in Milwaukee. Meeting in December, the committee members chose from hundreds of products submitted from all over the country. The exhibition opened officially on January 10 and will be displayed on the eleventh floor of The Merchandise Mart for manufacturers, designers and other leaders in the industry.





January 1952 marked the opening of the third year of the "Good Design" exhibition at The Merchandise Mart in Chicago. This joint program of the Museum of Modern Art of New York and The Mart is the first attempt on the part of a museum and a wholesale merchandising center to present progressive modern design in the field of home furnishings. Under the able direction of Edgar Kaufmann, Jr. an ever-developing stimulus to manufacturers, designers, retailers, and the public has resulted from this combination of the complementary resources of these two institutions. The exhibition has grown each year in scope and attendance as well as in extended influence and enthusiastic reception. Here retailers are shown a fine selection and are given complete price and source information. The public can view the exhibition on guided tours at The Mart as well as being presented these products in feature displays sponsored by quality retail stores throughout the country. Each fall The Museum also features a culminating display in New York.

Each January in the "Good Design" space so generously donated by The Mart a new setting is created by an outstanding designer. This year Paul Rudolph, the talented young architect from Siesta Key, Florida, achieved a very successful setting depending on subtlety of color, impact of new display materials and interesting planning for the flow of traffic through the space. In this sympathetic background new products will be added in June to those chosen in January thereby offering an ever-current selection of fine design. Prior to the semi-annual market, Mr. Kaufmann is joined on the selection committee by two outside authorities in the field of modern design. They meet to choose the products to be displayed during the coming year. This spring he will be assisted by Carlton Ball, University of Southern Illinois, and Gordon Fraser, Fraser's, Berkeley. Material for consideration by the committee must be new in design since the last market and must arrive in adequate time before the committee meeting at The Mart late in May.

The growth and continued vitality of the exhibition depends not only on the cooperation and vision of The Museum and The Mart but on the developing and extending choice and display of fine design which is offered for selection. In the East designers and manufacturers are urged to report good new products to Edgar Kaufmann, at the Museum of Modern Art, 11 West Fifty-third Street, New York 19, New York. In the West they should notify Miss Carolyn Rees, West Coast Assistant to the Director of "Good Design" at 627 South Carondelet Street, Los Angeles 5, California; telephone Dunkirk 2-4145.

Entries close May 22.

Furniture:

Furniture in the exhibition ranges from experimental new directions to skillful reworking of the traditional. Only a few pieces using black iron structurally were accepted for the show despite many sent in. Too often the material was used without meaning. New chairs designed by Charles Eames—with some black iron used in their frames—are especially interesting examples of the experimental trend. A rigid wire mesh back and seat come leather covered, or with full cloth pads, or with two-piece leather pads, or with two-piece cloth pads. There are 4 bases: turned wooden legs (straight, solid wood, as compared with the bent plywood legs of former chairs); 4 straight metal legs; a cat's cradle wire base, and a higher cage base. Two chairs designed by Allen Gould have heavier black iron frames with slung leather seats and backs. One is dining height, the other is a lounge chair. Also on iron frames are 2 chairs designed by Painter, Teague and Petertil, slung with sea net, a new device to achieve transparency. Two tables designed by Darrell Landrum, one round, one rectangular, have plywood tops covered with linoleum, on bases of black wrought iron.

continued on next page



GOOD DESIGN EXHIBITION

A transitional group between this emphatic use of black iron and the more traditional designs is represented by Luther Conover's dining table, chair and bench and his upholstered chair and side table. He subordinates the iron frame and emphasizes the wooden and upholstered parts.

The opposite extreme in construction is represented by the hand-made rush chair from Portugal which has no solid framework whatever but gives with the motion of the sitter, rather like the old Victorian "Turkish Frame" chairs. Final refinements and simplifications of the traditional may be seen in 2 Canciani chairs from Italy, to be found either in natural cherry or, extremely light in weight, in beech with a black lacquer. Two distinguished and restrained pieces are Gio Ponti's side chair with cellophane seat and Bertha Schaefer's nest of tables. Under a rectangular side table are 4 circular nesting tables with drop leaves compactly stowed away. Three other chairs use traditional motifs: an officer's chair with removable sling seat and back, designed by Eleanor Forbes; and 2 wooden chairs with spindle back, one a Swedish import, and one from Conant Ball.

Fabrics:

The exhibition contains a large group of new fabrics, among which there are 18 printed designs. Two radical departures from the usual are: a colorful panel taken from an oil painting by Evsa Model, called "Vertical City," a pattern satisfactory both when stretched flat and when gathered into folds; and a large panel of applique linen designed and hand made by Eve Peri.

Among some 50 woven fabrics there are 3 from American hand weavers and 16 hand woven in the Orient. Two casement fabrics also come from the Orient. A dozen other sheer fabrics show various weaves and patterns. Five new fabrics

from Cohn-Hall-Marx Company are of plastic in unusually handsome colors.

Accessories:

An interesting representation of glass ranges all the way from hand blown German glass vases by Wilhelm Wagenfeld—which have had considerable acclaim in Europe, but are quite new in this country—to a new well-designed line of mass-produced American table glasses, designed by Freda Diamond and selling for as little as \$1.20 for 8. In addition to the special pieces from Germany, there is good table glass from Italy, Sweden and Holland; and several unusual decorative pieces from abroad. Besides some ingenious table accessories in enamel and plastic, there are pieces of hand thrown pottery, and new, inexpensive dinnerware in soft gray-blue.

Three table lamps are included in the exhibition, one of which can also be hung from ceiling or wall, one with a cylinder of wire mesh swivel-jointed on a tripod. It is interesting that all 3 of these lamps are on black iron bases. All show clearly how modern designers have been able to escape from the old-fashioned concept of a lamp as a base, plus an "objet d'art" and a shade.

A white wire wastebasket in 2 sizes has an air of simple elegance. Several candle holders in various materials and sizes are included. Three hand carved salad servers in different woods and differing designs come from a Portland, Oregon studio. Square place mats are made of natural fibre from the Philippines. The nine wallpapers exhibited show the same kind of linear design as the fabrics.

For informal or kitchen use a set of inexpensive pressed wood salad bowls and platter in mustard color is designed by Caleb Jackson. From this same designer comes a gray pottery set, also

inexpensive, including salad plate and bowl, cup and saucer and dinner plate. Also of an informal nature are 2 imported items: a glass teapot from Jena and plastic pastry server from Germany.

Floor coverings:

In floor coverings there are two special emphases: one on the extreme of elegance, the other on informality. Elegance is achieved in some examples shown by mixing cotton—now widely accepted in floor coverings by the public—with the new plastic Fibre E, creating a rich contrast of dull and glossy areas. Informality is shown in the fibre rugs, made of plastic-impregnated paper, in which a new juxtaposition of sharp tones gives the fibre a rich, vibrant surface.

In commenting on the exhibition Edgar Kaufmann says:

"The small number of exhibits in the appliance fields—household, cooking, dishwashing, electrical—may doubtless be ascribed to a certain extent to the actual restrictions or the fear of restrictions in some metals and plastics tending to reduce the number of new models. It seemed unfortunate, however, to the Selection Committee that a number of new models have a tendency to ornate gadgetry rather than straightforward design. The Selection Committee was glad to find available a noticeably larger supply of good glassware and real variety in the fabric market. The best modern design, it would seem, is putting emphasis on line, geometrically derived yet personally expressive, depending less than in the past on mass or color or texture. This sharply accented line is producing results that are crisp and dramatic, characteristic of American taste at mid-century."



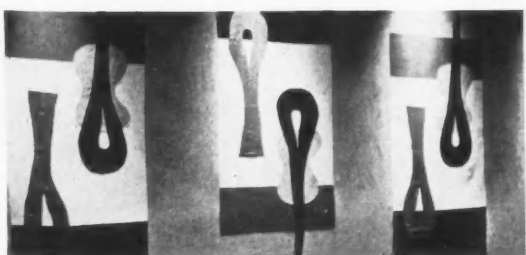
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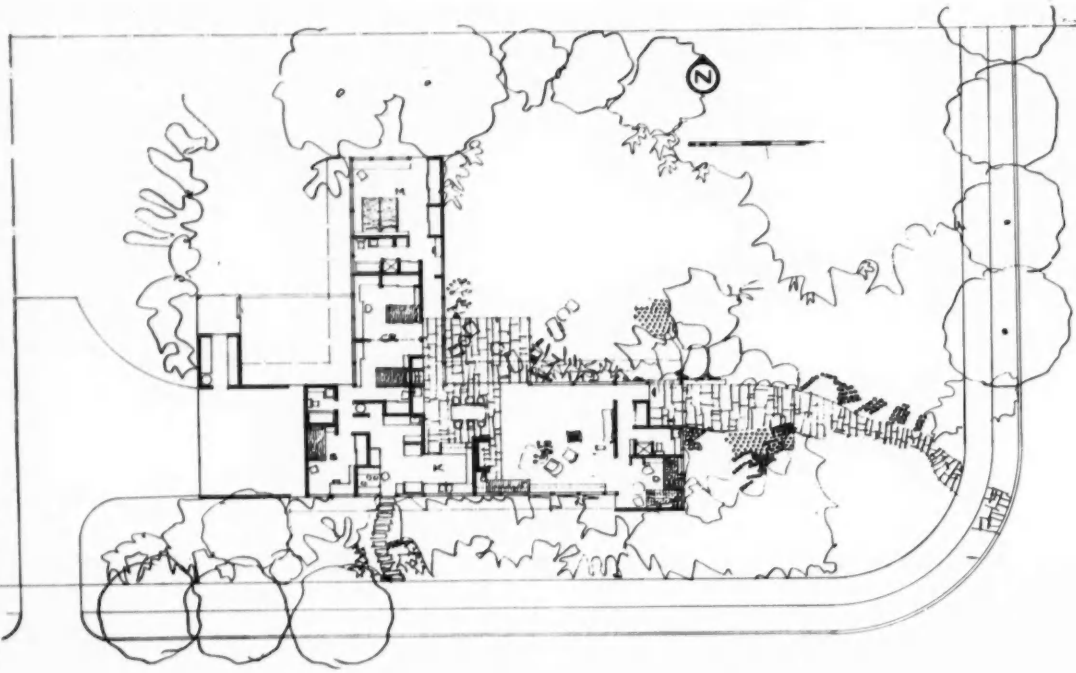


"The fundamental idea behind the exhibition installation is to provide psychological contrasts. This is accomplished by arranging constricted spaces so that they are in juxtaposition to freely flowing spaces with distant vistas. In addition, brightly illuminated areas penetrate into fields less brightly lighted. Psychologically this should mean that the visitor becomes less tired on his tour through the exhibition. A comparison may be made with the experience of seeing the sun disappear behind a cloud only to shine brightly again, which makes us feel exhilarated.

"There is a prescribed route to follow, although there are many bypasses. Opaque and translucent screen walls made of plastic cords, cocoon (a plastic spray developed by the Armed Forces to preserve their material), woven cane, are so arranged that one can compare visually an item seen earlier with one just coming into view.

"The color of the exhibits is emphasized by keeping all tones on backgrounds, floors and ceilings in a range from white through black, accented only by gold on two faces of the columns."—Paul Rudolph.

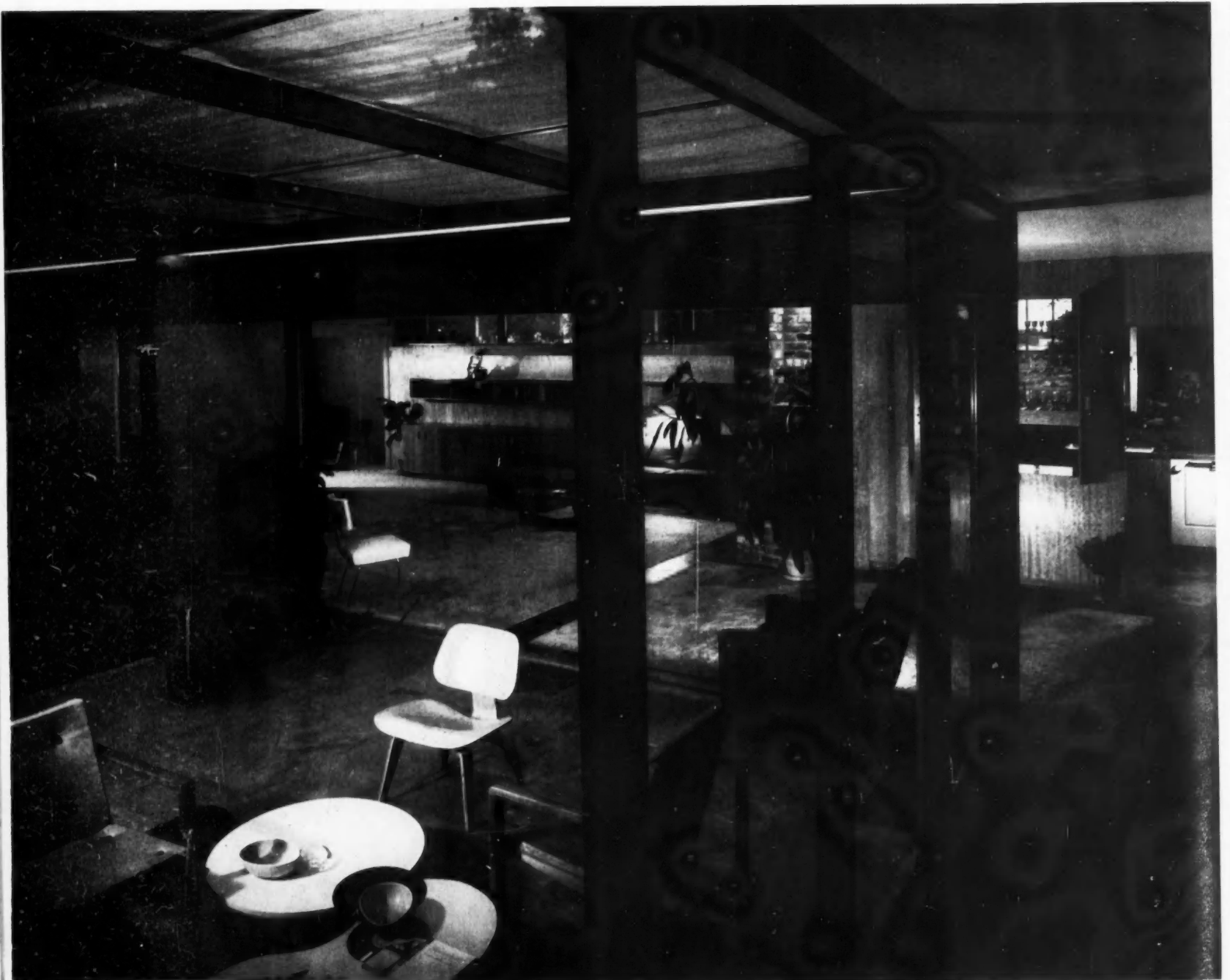
HOUSE BY RICHARD NEUTRA



The house was designed for a family with two small children on the northeast corner of a typical suburban intersection. One problem, among others, was to create a visual empire by the judicious placing of the house and blocking out the neighboring structures by the use of landscaping, yet permitting a view toward the mountains to the north.

The exterior is a combination of plaster and redwood; the entrance path of flagstone leads from the corner of the property to the entrance door where the visitor is immediately greeted by a view through floor to ceiling plate glass along the north wall to the rich foliage of the garden and to the mountains beyond.

There is a small bath and den to the left of the entry which can be completely closed off by means of a sliding wall. This area also doubles for a completely private guest apartment. The spacious living room is fully carpeted, and

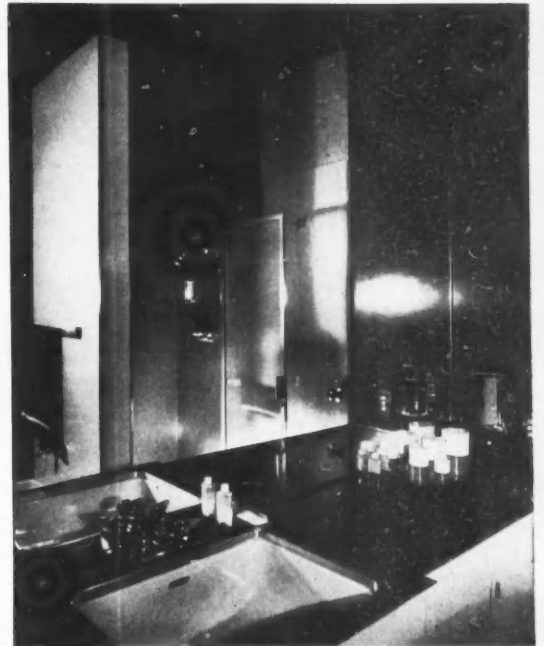
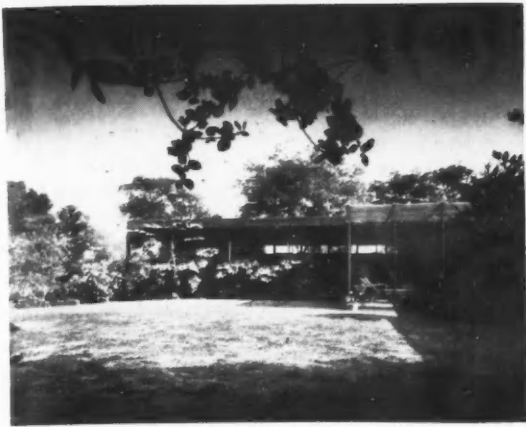


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Above left to right: View through screen porch into living room and pass-through to kitchen at right. The electric Thermador heating unit is built into the Formica covered counter. At left a pass-through into dining bay. Detail view of large mirror over lavatory in bathroom. Below: View from living room screened porch toward built-in barbecue.

PHOTOGRAPHY BY JULIUS SHULMAN

at its westerly end meets flagstone paving which extends out to the porch and patio. The walls, wainscot, and built-in-furniture are of Avodire plywood; the fireplace of used brick. Ribbon windows and light trough permit a view into the trees lining the street without sacrificing visual and acoustical privacy. Radio and phonograph are built in; lamps are of the swiveling type to serve the double purpose of spotting the light for reading or reflecting from the white plaster ceiling. Color accents are provided by colored cushions, ceramic bowls, interesting flowers and shrubs. A glass sliding door at the dining end of the living room leads through a screen porch into the garden which takes the entire northeast portion of the property.

The kitchen is connected with the dining area by means of a pass through cupboard with doors in both kitchen and dining room. The kitchen is completely electric, featuring Thermador built-in range and oven, the latter detached and at convenient serving height in close proximity to a breakfast nook which is also built in; seats are upholstered in plastic. A separate barbecue and built-in bar sink to the left, with interesting lighting, provides auxiliary cooking facilities and enables the host to mix drinks without interfering with kitchen activities.

The children's room can be divided by a modern fold door; thus each child has a separate room with its own built-in desk, wardrobe, dresser drawers, etc., even a completely separate entrance. By opening the folding door a large play area is provided for the children. The adjacent bathroom also serves the completely separate maid's quarters with a separate entrance. While the master bedroom is not large it has all the necessary equipment such as separate wardrobes for each, built-in dressing table, drawer sets, headboard housing bedding and bedside tables. Visual space is created by the judicious placement of a reflecting mirror and by a large expanse of glass areas on the north and west sides. The master bath is immediately adjacent, walls here are of Marlite plastic wainscoting, counter-tops in solid color Formica, and lavatory built into a Pullman counter. Infra red bulbs supplement the hot water radiant floor heating system which is used throughout the house.

Attached to the garage is a work shop where the owner can pursue his hobbies of precision metal work.



Architect: Mario Corbett

HOUSE FOR A BACHELOR FARMER

Owner: Moritz Thomsen

Location: Vina, California



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The problem: To provide a shelter where relaxed living would be possible for pursuit of "after farming" writing and enjoyment of an extensive music collection.

The site: Presented a view across furrowed flat lands to the distant Sierras.

The climate: Offered heavy winter rains and extreme summer heat with a multitude of insects.

The upper living area hangs between two walls of field stone and contains approximately 600 sq. ft. This elevated living floor, because of its height, embraces the distant vistas. In this area are only two interior doors, one to a closet



Mosaic Tub Design: George Harris

and one to the room containing the water closet. Four Japanese shoji panels are used to close the sleeping area and are otherwise concealed in the wall.

The kitchen was kept simple and consequently, uncluttered. Walls here are of cork, as are all floors.

No paint was used in or out of the house. Dark strips in ceiling are boards dipped in creosote, light boards in lime.

Only two of the large glass panels are stationary and provide access to cool breezes, while screening over and around the garden room entrance keeps the entire interior free from insects.

The lower area has been dug down and is used as a cool summer room during the hot season and is served from the kitchen by a dumb-waiter.

A plan for future development provides two bedrooms and a full bath, downstairs, converting this bachelor house into a three bedroom, two bath structure.

Areas upstairs and down will be free of each other. This freedom for guests or for children provides a feeling of independence and privacy often overlooked in planning the house of limited space.





ABOVE: PREDICTOR GROUP DESIGNED BY PAUL MCCOBB FOR THE O'HEARN MANUFACTURING COMPANY, GARDNER, MASSACHUSETTS

NEW FURNITURE

PRODUCED IN QUANTITY FOR THE CONTEMPORARY MARKET.

BAKER FURNITURE, INC., GRAND RAPIDS, MICHIGAN. DESIGNER, FINN JUHL



JOHN B. SALTERINI CO., INC., NEW YORK. PROFILE CHAIR BY ARCHITECT-DESIGNER, MAURIZIO TEMPESTINI.

SOFA AND CHAIR BY GRETA MAGNUSON GROSSMAN FOR THE SHERMAN BERTRAM COMPANY, LOS ANGELES



MODERNMASTERS OF NEW YORK. SIDE CHAIR AND DESK DESIGNED BY CLIFFORD PASCOE



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Since the end of the second World War the home furnishings industry has undergone basic changes in techniques and production. With very few exceptions, the large factories are producing completely different lines from those manufactured five years ago. Most of the changes have been brought about as a result of a constant and consistently rising demand for good contemporary furniture which has previously been produced on a relatively small scope for a specialized market. This was not only available in limited quantities, but in almost all cases, made in small factories or custom shops and far more costly than the traditional or borax furniture.

Before 1950 there was no complete line of well-designed, low-cost contemporary furniture available, and only a very limited selection of medium priced products. Since then, however, a growing awareness on the part of the manufacturers of a well recognized trend has shown astonishing results. The recent winter furniture markets exhibited a great increase in available furniture of contemporary design, and in Chicago, the largest furniture market in the world, far more new lines were shown than at any previous market. Almost all of the new lines were modern, and the exhibitors, many of whom had never produced anything but traditional furniture, were now showing the work of top-flight modern designers. For the first time, it was possible to select from a wide showing of beautifully designed contemporary furniture in a variety of styles and, what is more important, in all price categories. The buyer who had had great difficulty in finding enough good new things could now choose from a wide selection manufactured by the largest and finest factories.

It has been generally conceded that the winter market was the most interesting and successful of many seasons. Not only were there more new complete lines shown, but the style covered a much broader scope. In the past production line modern furniture followed a very definite pattern and was limited to straight line box type cases and upholstered pieces. Although this pure, simple furniture is still good and still available, there has also appeared on the general market well-designed, functional furniture more friendly in appearance and certainly more comfortable.

The vastly increased interest in contemporary design has been due in large part to the fact that there is now considerable choice for the home planner, enabling him to select furniture to suit almost any interior, from the most casual to a completely formal room. Until recently the limited styling of modern furniture made it difficult to keep one modern room from looking like all other modern rooms. A glance through any magazine covering of the contemporary field of four years ago proves this point.

There were so many new and interesting things shown at the recent market that it was actually a difficult task to select pieces to be shown and the selection shown on these pages represents only a small part of the many excellent new designs which are currently available. The pieces shown here were chosen because of their general interest and because we consider them important additions to the selection of modern furniture now being made.

Paul McCobb has added several excellent and much needed pieces to his already extensive Planner Group. These include a dropleaf serving cart, a new bookcase and a droplid desk. Also the Planner Group is now available with an excellent black iron base or wooden legs which fasten directly to the cases and eliminate the necessity of using a platform bench. The entire group now comes in a new finish called tobacco which is a medium brown stain on birch. This is in addition to natural birch in black which is already in the line. The tremendous success of the Planner Group prompted other furniture manufacturers to produce complete lines of low cost

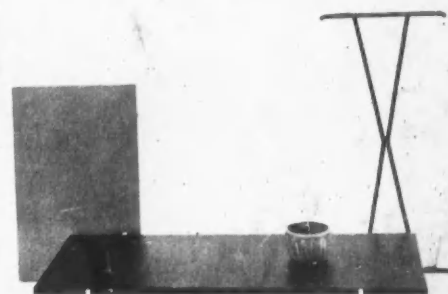
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THE HERMAN MILLER COMPANY, ZEELAND, MICHIGAN; WIRE CHAIR DESIGNED BY CHARLES EAMES

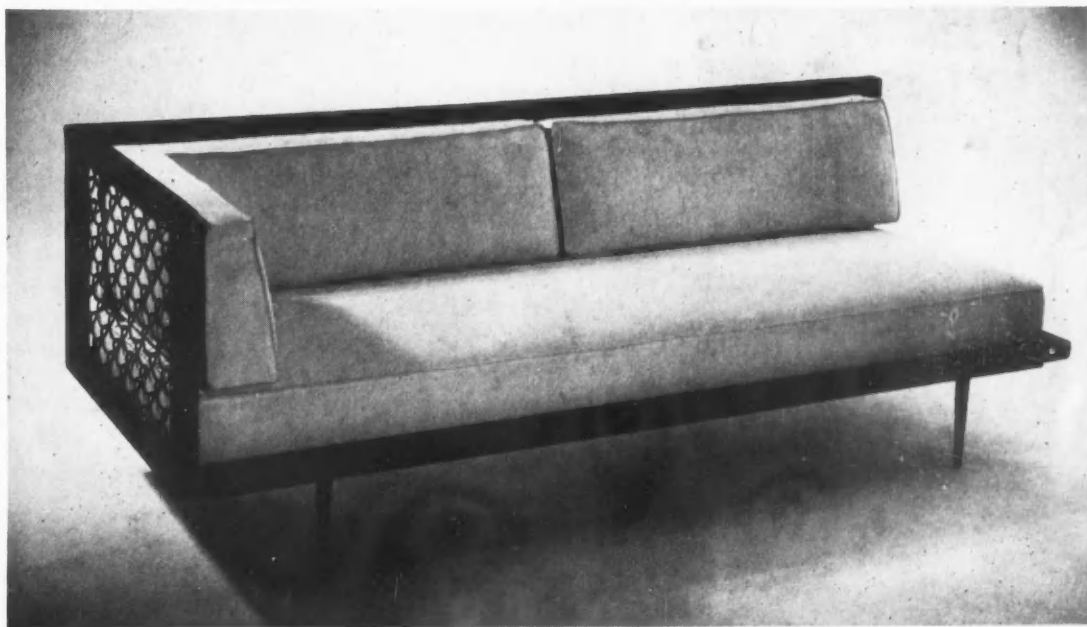


GILLCRAFT FURNITURE OF LOS ANGELES. DESK AND CHAIR DESIGNED BY SIEBERTS AND HUFFMAN.



LINOLEUM, CORK AND WOOD TOPPED TABLES. DESIGNED AND MANUFACTURED BY HENRY MITTWER.

KNEEDLER FAUCHERE, SAN FRANCISCO. SOFA DESIGNED BY HARRY LAWENDA.



NEW FURNITURE

This is the first of a continuing series of features in which the most generally interesting products in the home furnishings field will be reviewed.



KNEEDLER FAUCHERE, SAN FRANCISCO. DESIGNED BY HARRY LAWENDA.



FABRICATED METALS, OAKLAND, CALIFORNIA. IRON AND RED-WOOD ROOM DIVIDER. DESIGNER, MURIEL COLEMAN.

PHOTOGRAPHY BY:
PETER SAMERJAM
DEAN STONE—HUGO STECCATI
CHARLES EAMES
DON GARBER
DALE ROOKS
FRANK WILLMING

DUNBAR FURNITURE CORPORATION OF INDIANA. HANGING SHELF AND "LONG JOHN" COFFEE TABLE. DESIGNER, EDWARD WORMLEY.



modular furniture. Gilcraft of California is manufacturing one of these groups. This group was produced by a new design team, Robert Huffman and William Sieberts of Portland, Oregon. The Gilcraft group is made of natural birch and uses molded plywood drawer pulls and cone fronts on some storage units. Since natural birch is a standard wood used by many manufacturers, this group combines well with other good modern pieces produced by other manufacturers. This is an important point as it allows for infinite variety of arrangements by combing the furniture of several designers in one correlated group.

Modern Masters of New York are producing an excellent low cost group of side chairs, dining and occasional tables in walnut and birch with black metal legs. These pieces are available in natural birch or walnut green Formica.

The new upholstered wire chairs by Charles Eames is another important addition to the steadily growing selection of well designed low cost furniture now available.

Perhaps the most important news at the market was the large number of medium priced lines which are now being manufactured by some of the largest factories in the country. It was this medium priced field which for some reason had been sadly neglected until now. The Drexel Company of North Carolina has produced a long line of correlated furniture designed by Milo Baughman of California. This is the Perspective Group and it covers everything including occasional pieces, storage units and upholstered pieces. Perspective is another group which incorporates softer lines than those previously shown in correlated modern groups. The wood used in this group is mindora, a Philippine wood which has been finished in a dark brown tone similar to walnut.

Glenn of California has added several new pieces to their line of case goods and tables. These include a surfboard table, coffee table and end tables, and a storage unit desk combination. These pieces were also designed by Milo Baughman and are part of Pacifica, a correlated collection of furniture and accessories produced by a number of California's manufacturers. Glenn has also introduced a new bleached walnut finish called parchment.

The Pacifica collection contains furniture and accessories by over thirty West Coast manufacturers and importers and covers everything from furniture to table settings. Pacifica was the idea of Harry Jackson of Jackson's of Oakland. It is light scaled informal furniture with a slightly tropical feeling but unlike the Chinese modern of a few years ago. It combines good contemporary design with materials and ideas from the islands and countries of the Pacific. Exotic woods such as teak and kalobra are combined with wrought iron to achieve a luxurious effect. Edward Wormley of Dunbar has designed a stainless steel coffee table along the lines of the walnut "long-john" table which has been so successful. Finn Juhl of Denmark has designed a complete group of new pieces for the Baker Company of Grand Rapids and the Johnson Company, also of Grand Rapids, presented a completely new line at the winter market. Examples of these are shown here.

It is impossible in this limited space to enumerate all of the new and important additions to the steadily increasing selection of good modern furniture available in America today. It can be said that the furniture industry is producing the finest and most complete selection of well designed contemporary home furnishings to be found anywhere in the world.

EDWARD FRANK

THE FUTURE OF DESIGN

CHAIRMAN: Pietro Belluschi
Walter Gropius
Charles Burchard
Serge Chermayeff
Gyorgy Kepes

THE GROPIUS SYMPOSIUM

HELD AT: THE AMERICAN ACADEMY OF ARTS AND SCIENCES, 28 NEWBURY STREET, BOSTON, MASSACHUSETTS

MR. GROPIUS: Ladies and gentlemen, we have discussed in this panel how we could go about it, and I will try first to make a rather short, brief statement, because the main emphasis should be on our discussion, and I will make this statement in two directions, backwards to outline the basic idea of the Bauhaus, and forward the outlook into the future of architecture and design.

We shall, of course, discuss here architecture and design as an art, not as a business. I shall try, first, to indicate my initial conception of the Bauhaus idea.

After I had already found my own ground in architecture before the first World War, as is evidenced in the Fagus building of 1911 and in the Cologne Werkbund Exhibition in 1914, my full consciousness of my responsibility as an architect based on my own reflections came to me as a result of the war, the first World War, in which my theoretical premises first took shape.

After that violent eruption, every thinking man felt the necessity for intellectual change of front. Each in his own particular sphere of activity aspired to help in bridging the disastrous gulf between reality and idealism. It was then that the immensity of the mission of the architect of my own generation first dawned on me. I saw that an architect cannot hope to realize his ideas unless he can influence the industry sufficiently for new schools of design to rise as a result and unless that school should succeed in acquiring authoritative significance.

I saw, also, that to make this possible would require a whole staff of collaborators and assistants, men who would work, not as an orchestra obeying the conductor's baton, but independently, although in close cooperation to further a common cause. So I tried to put the emphasis of my further work on integration and coordination and to be inclusive, not exclusive, for I felt that the art of building is contingent upon the coordinated teamwork of a band of active collaborators whose cooperation symbolizes the cooperative organism of what we call society.

Architecture and design, in a general sense, are consequently a matter of paramount concern to the nation at large.

Thus the Bauhaus was inaugurated with the specific object of realizing a modern architectonic art, which like human nature should be all-embracing in its scope. It deliberately concentrated primarily on what has now become a work of imperative urgency—to avert mankind's enslavement by the machine by giving its products a content of reality, and so saving us from mechanistic anarchy. This means evolving goods and buildings specifically designed for industrial production. Our object was to eliminate the drawback of the machine without sacrificing any one of its real advantages. We aimed at realizing standards of excellence, not creating transient novelties. Experiment once more became the center of architecture, and that demands a broad, coordinating mind, not the narrow specialist. A joke making the rounds in the Bauhaus was significant: "Who is an expert? A man who always makes the same mistakes."

What the Bauhaus preached in practice was the common citizenship of all forms of creative work, and their logical interdependence on one

another in the modern world. Our guiding principle was that design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life, necessary for everyone in a civilized society. Our ambition was to rouse the creative artist from his other-worldliness and to re-integrate him into the world, the work-a-day world of realities and, at the same time, to broaden and humanize the rigid, almost exclusively material mind of the business man. Our conception of the basic unity of all design in relation to life was in diametric opposition to that of "art for art's sake" and the much more dangerous philosophy it sprang from, business as an end in itself.

All too often, our real intentions have been and still are misunderstood, namely to see in the movement an attempt at creating a style and to identify every building and object in which ornament and period style seem to be discarded as examples of an imaginary "Bauhaus style." This is opposite to what we are aiming at. Our endeavors were to find a new approach which would promote a creative state of mind in those taking part and which would finally lead to a new attitude towards life.

To my knowledge, the Bauhaus was the first institution in the world to dare to embody this principle in a definite curriculum. A "Bauhaus style" would have been a confession of failure and a return to that devitalizing inertia, that stagnating academism which I had called it into being to combat.

When I tried to find out for myself why the seeds of the Bauhaus venture have not come up faster, I discovered that the demands on the flexibility of human nature during the last thirty years have been indeed all too sweeping. With that rapid torrent of constant changes in all fields of activities—material as well as spiritual—natural human inertia could not keep pace.

I realized also that ideas of cultural import cannot spread and develop faster than the new society itself which they seek to serve. However, I think it is not an overstatement when I maintain that the community of the Bauhaus, through the wholeness of its approach, has helped to restore architecture and design of today as a social art.

With this statement let me abandon the Bauhaus, to permit me to characterize with a few sentences what the aims of architecture today seem to be.

The social aspect, indeed, has assumed far greater weight in our days than all the subordinate esthetic, technical and economic problems involved. In our period of social upheaval, the cultural potentialities of architecture have vastly widened out, aimed at improving the community as a whole, and we have found out that the sickness of our present cities and towns is the pitiful result of our failure to put basic human needs above economic and industrial requirements.

The leaders in architecture have recognized their task, namely, to help rebalance the life of the community and to humanize the impact of the machine. No doubt, success of the modern architecture depends on our determination to let the human element become the dominant



THE GROPIUS SYMPOSIUM

factor. Then the pattern and scale of future communities will become human again, for even the smallest building is part of a whole, the community. It cannot be well designed without a basic understanding of the life problems of the community itself, with which it must be synchronized, and with the habits of the people using the building. For instance, when we design a museum, we must study the psychology of the visitor, who has to be made fit, through our skill in using space and light, to receive the messages of art in a concentrated sequence. So man must be the focus of every design, and the biological principle must be paramount. Then it shall be truly functional.

But functionalism in architecture has been erroneously interpreted as being mechanistic and following practical considerations only. In fact, the pioneers of modern architecture have early realized that man also has dreams and that the function of his psyche is just as real as that of his body. A functional approach in architecture and design has, therefore, to fulfill the psychological requirements of man as well as the practical ones, in order to reach the organic.

The set of esthetics which has emerged from the genuine examples of modern architecture defines beauty as being the result of a creative fusion between matter and spirit, absorbing both our scientific accomplishments and the new knowledge of man. I see already foreshadowed a new humanized standard fitting the whole of the community, but simultaneously also satisfying by its modifications the different desires of individuals, an achievement exemplified in former times by the anonymous harmony and organic growth of a New England town or an Italian village, which have both a social economic standard and spontaneous individual variety.

I believe that the inspiration of the coming generation of architects will lead them in the direction of a common expression, rather than to pretentious individualism, of which we have had a plenty. Then architecture will become again an integral part of our life.

In its highest embodiment, architecture must have dynamic dimensions, expressing the intangible through the tangible. Only when inert materials have been brought to life in a building by a creative act will man's desire for dream and mental strife be satisfied beyond the fulfillment of his physical comfort. Then we experience real architecture.

THE CHAIRMAN: Thank you, Doctor Gropius. If you don't mind, we are going to sit down so as to be more informal. It is going to be really unrehearsed from now on.

Now, I am going to use my prerogative as moderator, first, to make no statements, second, to prevent this meeting from being a love fest by having too much harmony. I say this because, after hearing what Dr. Gropius had to say, we all so very thoroughly and deeply agree with him that we must find some way of disagreement now, which I am sure we will be able to do.

I'd like now to ask Professor Kepes if he wants to say something. Doctor Gropius spoke of the basic unity of design towards life. Do you want to expand this from your vantage point and see what your reaction is to that comment?

PROFESSOR KEPES: When I came, I felt it would be pretentious, if not arrogant, to try to speak about the future of design. But from what one can see today, good design may be just a matter of hope, and the future may be the only thing which could be a concrete subject.

I was very much interested in Doctor Gropius' speech when he mentioned that man has always his dreams, and that the future of architecture should recognize man's function, not only in a biological sense, but also in his psychological and social context, with his feelings, his emo-

tions, his whole reorientation. In the last 50 or 60 years, architecture has clarified many very essential issues which were all clouded up, and has brought the structural and technical issues into focus. But today we can go beyond these issues. Roughly speaking, the future task of architecture will be to make architecture a symbol once more. Architecture always was a symbol, but we lost sight of it.

Today, one feels even more strongly this terrific impact of a chaotic life, and as far as I can judge for myself, the greatest task for every one of us is to find through whatever means we are using the symbols to oppose the chaos of daily living. We need some form of imagery—or some ideals radiating clarity, to focus the aspirations which are in every one of us. If one looks a little more closely, we have achieved a very important task in this last half-decade, and we now have new elements to work with.

It is hard to create a community, hard to create again a community between man and the architecture around him, and hard to create, with all the resources available today, a visual continuity of things. What architecture was trying to do recently was to reach the basic issues which would organize this visual material, and to find the visual joint so that we can understand how to tie things together visually and how to tie together men and their visual surroundings.

THE CHAIRMAN: Mr. Chermayeff and I spent the early part of this week in New York, attending a conference. What we were supposed to talk about was raising the level of education throughout the world, raising the general level of general education in its various forms and levels. Everybody was in favor of it, but that was about all I got.

I think that we were thinking in terms of architecture and what kind of man the architect should be; but I am particularly interested in knowing what kind of methods we are going to use to prepare a young man for the profession of architecture. What tools should we place in his hands?

Mr. Chermayeff usually has very definite and brilliant ideas, some of which I am sure we can disagree with him on.

PROFESSOR CHERMAYEFF: At a meeting which Dean Belluschi did not attend, which was last night, George Howe spoke, and among the various very wise things which he said, he quoted from the philosopher of Philadelphia—I think his name is Singer—"The function of the artist in society is to be the messenger of discontent." I think it is a magnificent definition.

I have absolutely no doubt in my own mind that speaking of the future is a very embarrassing thing—as Kepes has already pointed out. The foreseeable future is only an extension of the visible present, and I think what is now visible undoubtedly is the overwhelming change in the architectural scene, which is constantly being recorded and reiterated for us in every magazine we pick up and every housing development that goes up, every skyscraper that is built on Park Avenue, which is approximately that our age has been, as a matter of fact, the age of heroes, of which heroes Gropius is certainly one.

We have produced better functioning and better organized design principally through the agency of Gropius and Corbusier. We have, furthermore, of course, discovered a new kind of spatial expression, if you like, or a new esthetic discipline, through the work of Frank Lloyd Wright and Mies Van der Rohe.

Now, it seems to me, as every speaker, of course, has said before me—everything I am going to say from now on is a repetition of something that has been already said. It seems to me that there is a tendency now, of course, away from the age of heroes towards consoli-

Partial panel of the Gropius Exhibition held at the Institute of Contemporary Art, Boston, Massachusetts.



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dation of their gains on a completely collective basis. We can already see it in the handwriting of, shall we say, a collective architectural enterprise, like Skidmore, Owings and Merrill, to mention the biggest first. I think it has all the remarkable qualities of the new definitions that came from Gropius and Corbusier and the new spatial and other structural disciplines which have been developed by Frank Lloyd Wright and, more particularly, by Van der Rohe.

At this point, I can ask myself very matter of fact questions. This architecture has become a style, it is the outward vision of architecture, so easily understood and so very often mistaken for the whole substance of architecture. It would seem to me that the discipline is an impersonal one, of absolute exclusion, so that the formula is brought down to a point where it may be used by almost anybody. It is being made easier and easier, so much so that we see "a pot of message," which I must say is preferable in the sense that it leaves little elbow room for gross error.

On the other hand, we spread a rather romantic, whimsical diversion, such as Frank Lloyd Wright produces, which can only actually come off when it is in the hands of a master. We have, of course, the stylistic ease becoming very rapidly the substitute for the understanding of basic issues which have just been stated again by Gropius.

I would suggest, as I have been asked to say something of the problems of education, that we have to change at all levels. I suppose the first step would be in the school, substituting understanding for efficiency, to eliminate the kind of easy architecture which is open to anybody who can afford to stay for five years in a professional school and then can afford to take a cramming course in order to get the license examination done before the summer is over. We must reduce the ranks, I would say, of people who now claim to be architects, and have some kind of sieves which catch the adequate builder, the reasonable plumber at some kind of level where he will do no harm.

I have a feeling the whole time, that our duty really is to broaden the base of architectural activity, as well as to widen its scope, if you will. I think it is very interesting to find the word "design" being substituted constantly for architecture. I, for my part, am certainly at a loss to know where architecture does begin. Does it begin with a doorknob, or does it begin with Aunt Matilda's house? Does it end with a skyscraper on Park Avenue, or in a great city plan? I don't know. I have no idea at all. Yes, it is a concept, but how can we begin teaching particulars unless we embrace the whole as an idea? But there are very few people capable of doing that.

I would like to see architectural education made very much more difficult for architects to earn that honorable title.

THE CHAIRMAN: Before we go on to the next speaker, I'd like to have some verification. As a matter of fact, you said in different words what Doctor Gropius said about the common effort. You said "collective effort." I am going to come back like a dog with a bone. Just what kind of man is the artist? Is he, by definition, an individualist? How are you going to train him so that he will take part in the common effort? You still have to bow and take your hat off to the quality that makes him an individualist. All of a sudden he has become part of a crowd and he has to know so many more things than he is interested in learning and has to become part of a common herd and create from there. How are you going to do it?

PROFESSOR CHERMAYEFF: Do you want me to develop that for a minute? Fundamentally, I think this question of universal man has become

a very difficult one for me to accept. I prefer the idea of infinite diversity of man. I believe that there is a dual role to be played by any functionary in society. I think the architect is a "prototyper." But the kind of "prototyper" who is the expressive and individual artist cannot be made by schools at all. Individual genius is a product of a larger climate or environment. I think the schools have to cultivate the missing man: this man has to be able to collaborate to create the non-expressive. Genius can never be taught, but I think our schools can train the useful collaborator very well.

Again, I am very well aware that everybody speaks of the future as a dream Utopia. As I see it, it is clear that we are already developing a building industry in terms which require the collaboration of many different experts. This type of collaboration means that gradually we are restricting the individual's responsibility, so that whoever are the participating parties in this collective can afford to indulge themselves less and less. Also, it means, in the long run, that we will arrive, and I hope we will arrive very soon, at the stage where we will have a wonderful, new variety of building blocks, which, like children, we can apply in infinite new directions. But applying industrial skills in infinite directions or infinite applications implies men who think and who have courage, with the capacity of imagination to choose from this infinite variety the particular solution which is applicable to a particular issue. This means that the process requires qualities in man of not only just collaborating, but also the capacity and intensity to find in creative imagination the answers or discontent. We must not set out to create artists. Artists will emerge independently of conscious effort.

I was reading recently a very exciting paper by an engineer at a meeting of the Royal Society in England, who was surveying the history of biology and sociology in the last hundred years. The most exciting part of this was that these particular sciences paralleled what happened in architecture and the visual arts. What happened in sociology, at least, was the understanding of certain basic issues which led to visualizing large patterns readily. Then there came the understanding that everybody, in the biological sense, is made up of what we might call basic elements. If there are certain types of basic elements, there are the certain, possible emergent qualities, and to achieve these, it needs a certain biological ingenuity of the species to be able to adapt to particular conditions. I think that is what we need in architecture: to develop the new basic elements, the new units, which we need more than anything, at least if we are thinking in terms of the future, and further develop an understanding in architects which could grasp new possibilities and choose advantageous solutions out of all possibilities.

MR. BURCHARD: In discussing the future of design, if we were discussing a certain new field, for example, the design of aircraft, we'd be interested in hearing the trends, etc., that the designers foresee ahead of them, and we'd all assume a certain continual progress in the field; in other words, an intelligent interpretation of experiments and developments. Basing our opinion on past performance, we assume that each member of the design team knows his job, that he knows his responsibilities, and not only that, but that there is a definite means of communication which exists through the assimilated knowledge of each of the specialists, the designer, the stress analyst, the aerodynamicist, etc., and that the assimilated knowledge of each of these specialists can be related to the total job, unifying into one process the experimental laboratory, the wind tunnel, the draw-

ing board, the production shop.

Now, if we consider the design of things more closely related to our environment, a familiar earth-bound sort of design, the situation is very much less definite and the process is very much less unified. We realize, of course, that there are people like designers and that there are others who are well qualified as engineers, and we probably even would suspect or we may know that some people are making various kinds of tests and observations of the thrusts and movements of other people who are being buffeted about in the modern environments, just as the aerodynamicists observe objects buffeted by air-streams in wind tunnels and draw useful conclusions.

But the people dealing with building and town planning and so on are largely independent individuals or groups. They are professionals, each highly efficient within his specialized orbit, but, by and large, without a means of communication for efficiently pooling these skills toward the commonly defined objectives that Mr. Gropius spoke about. Where a means of communication does exist it has been made to exist largely through immense personal effort, and I believe that the Bauhaus attitude is the result of exactly an effort of this sort. The Bauhaus attitude of mind was perhaps the first clear conception of design as an organic entity in terms of the real situations of twentieth century life. But in the intervening years since the Bauhaus, these situations have actually altered and changed and they have been joined by new factors and new knowledge related to the forming of man's environment.

As a result, I think the basic attitude of mind underlying the Bauhaus movement has tended to become a little bit clouded by these changed and new events, so that, as Mr. Gropius mentioned, there may be a danger of its becoming a style today. I don't think at the moment that there is anything exactly like the same overall force as the Bauhaus to fill this vacuum in 1952.

I don't mean to imply that this attitude of mind is dispersed. It is being continued in many more ways than we might think at first, but while this kind of design that this attitude represents goes on and extends itself into new areas of activity, there has grown up all around it a kind of reflected image, in varying degrees which never quite fits reality. Forms and shapes are taken out of context and inappropriately applied, producing a kind of paralleling caricature of rather frightening proportions. That is what I would call the popular world of the illusion of design. It is characterized in its extreme sense by the professional competing, of necessity, in a kind of star system where the size of his scrapbook and the flashy, eye-catching solution to the problem of the movement is the important thing. It has its own popular world of criticism that goes right along with it and confines itself very conveniently to specific objects, to this or that aspect of design, art technology, etc., rather than to objectives as a whole. It embroils us in such discussions as architecture vs. building, technique vs. humanity, etc.

The goal of the designer in a context of this kind needs to be nothing more than to function on the current professional level, which is isolated and specialized. There is no need for investigation beyond the problems of the moment, which usually is considered separate and apart from all other problems of today and tomorrow. Sensing his own inadequacy, the designer, if he wants to move at all, tends to retreat inwardly. Impelled by cries for this or that or a new humanity he is hemmed in by arbitrary professional boundaries, with lines of communication to real life so very faint. So he substitutes a world of dolls and dragons in the search for

a new symbol. He is too easily led to identify the wrong enemies, such as functionalism, and he retreats into a kind of friendly world all his own and becomes an ultimate specialist.

I don't mean to imply that this situation is confined only to design. It has its counterpart in a whole system of life, but there are definite evidences that there is a new view emerging which is similar to that of the Bauhaus. It is appearing in every area of man's activity, tending toward an inter-relation of knowledge and toward the searching out of common denominators about which to act. Its counterpart in education can be seen in the changing curriculum for even early school age children. Today this is not only more sensitive to the individual child seeing that he is not cast into a set mold, but it teaches the need of recognizing and pursuing the common good. There are evidences of this point of view all the way up to the college level, where there are new faculties of general education. There are institutes of special relations being established, such as that at Yale.

The future of design cannot be separated from this new attitude of mind and all it implies in terms of new ways of working and new responsibilities. There are already examples. One fresh in mind is the Hertfordshire school building program which I saw in England, an all-embracing operation, fluid groupings of talent in various fields of knowledge all interdependent and working toward a goal, a community designed by all. In other words, designers, technicians, educators, teachers and planners, people who had assimilated knowledge of a special kind, and shared it with others for the solution of a common problem. In this way, techniques, education and growing children were consciously related as aspects of a whole living process, producing results on a potentially new level. It impressed me as being a working model of a kind of action we are going to have to engage in more and more if we are going to solve the problems of contemporary life in genuinely contemporary terms.

Here design is seen in a new way. It is not an isolated problem in which the client or teacher at a school produces a program and which imposes no obligations to think beyond it. It involves areas of knowledge, each supporting the other, which contribute both to the program and the design; relating the isolated products of man's mind to his way of living.

I think in design we need to find the means of reinforcing this attitude, clearly establishing its implications in respect to the designer. This can be done, I think, by a continued emphasis on the competent action that has already gone on and that is going on today. But it is being obscured I think, by this popular world of reflected images, this illusion of design. In our schools of design and architecture, we must make sure not only that the student can release his own creative potential, but that he can apply it to the problems of life today; and we should do this less timidly than we have done heretofore, as forcefully as the Bauhaus did in its time. Then we can see the need for the understanding of design in terms common to all human activities and to be absorbed in forms which will at once facilitate and grow out of these activities.

I think a future for design will not come automatically. But by strongly reinforcing the designers, both students and graduates, we may enable them to engage in the work of the world better equipped to see beyond the arbitrary restrictions of a specialist's ideas. They can work within their ideas without being trapped by them. They can transform them into a more flexible framework in which the individual bents of each may find their own direction and responsibility. Thus

they can earn a living and their self-respect at the same time.

THE CHAIRMAN: Next comes quite a problem of communication. Do you care to make any comment on that, Doctor Gropius?

Serge also has a question he would like to make. Perhaps it is a very important extension of the idea you had of the Bauhaus, although it is a little more complicated now.

DR. GROPIUS: I ask myself, as we discuss all these things, what can we all do tomorrow to improve these conditions? I mean not only the designer who has to do it in the profession of architecture, but any one of us. How can we improve the terrific picture that our whole world—our dream, so to speak, has gone to pieces, and we come to nothing by having always all practicalities around us. In our whole education system the problem of imagination and specialization in thinking is so reduced. What can be done to improve that? When we look into our universities, we find that we talk about arts and science, and when we try to analyze what is going on, well, we find that the scientist today has everything he needs for creative and inventive life, laboratories, tests. He can do everything.

Not at all in art. When we see what is done in art or what is the art in a university, we will find that a man studies poetry made by others, studies music composed by others, looks into art appreciation and does some paper designed on architecture, instead of building houses and painting and making poems and composing music, which would be really the true designer's stand.

We don't believe in that any more. The average man in the street believes that art is something which has been invented centuries ago and that it has been stored up in our museums and libraries and that we can just tap as much as we need every day, that we all can do these things and every healthy human being has what it is to be an artist or hasn't what it is to be an artist, so how can we hinge the whole thing and hook it right into the educational system.

We see that the education of a man is built up in both our brain and our skill with our hands. You might say that not enough has been done to school us and train us with our hands, that the brain has been so hypertrophical that we have forgotten what we can do ourselves, and so I think the whole system of our education must really get into this same problem we have discussed now here. How can we get from the nursery and everyone in it an approach to these things, giving them all sorts of materials, workshops, all throughout the educational system. Not only the man who becomes later a designer or an architect, but also the client whom I have to serve, he had to be prepared in a proper way.

We have forgotten all that. When we now check up in a very practical way how this could be improved, I must say we have to look into our appreciation of different professions. It has interested me always very much to see that in different countries the rank order of professions varies very much. When you look at a very old country, like China, you will find that the scholar is on top, then the farmer, then the businessman and the soldier on the bottom. In Germany, where I was born, strangely enough the soldier and the scholar were on top and the businessman was despised, which is silly as anything else, but it was a fact. In this country, definitely the businessman is still on top and the scholar is very much down the ladder and teachers, too. In this country of expediency and average income of the teacher is \$2,700, something like that. This I mean is the first step when we ask ourselves what we can do to prepare the

background better, to see to it that education gets more money from us, because in this country where the dollars and cents mean so much it is very definite if you want to draw in the better men you have to give them more money. The few handfuls of men who are the born teachers will do it anyhow, whether they are paid or not. There are only a few, but the average teachers need to be incorporated into our whole economic set-up, and so we must give them more money, so that we attract the better people and get the better education. That, I think, is the first step toward everything we are looking for in our educational system.

Design, including in it this side which has been discussed just now, has to be built up on such a background that that would be a first step to do. I don't know anything else to say on that.

THE CHAIRMAN: When I came to M.I.T. a year ago, I found myself suddenly in the educational world, a very strange and difficult world to me. Before coming I had a lot of ideas which I have been shedding as I gradually have come into contact with reality.

First of all, I became more conscious of my own ignorance. I think one has to go to an institution of learning to find out how wide is the field of knowledge. I thought at first that if an architectural student was exposed to the basic sciences and then to creative engineering and visual design, because I believe the architect above all must be an expert in visual relationships, and if he could learn about economics and acoustics and law and real estate and sociology and psychology, he might become a good architect. Of course, he still would have time to read poetry and to paint, and yet be an able salesman and a man of parts; then he would be the kind of man we wish him to be—nothing short of a renaissance man, or one who knows everything about many subjects.

In reality one finds out that the educator must stick to one main purpose, which is to make the student learn how to think for himself. That is really all one has the time to do well; but even then, there are many subjects he must be exposed to if he is to take his place in society.

I found that it is a very difficult task to give an education, particularly on the point that Doctor Gropius mentioned, that of having the student become conscious by doing rather than by finding out second-hand. Unfortunately, we get everything second-hand—radio, television, newspapers, books, etc. We are getting away more and more from first-hand experience; but how can we get back to it when there is so much which is necessary for the student to know to earn a living when he goes out into the world. Do you want to say something about that?

PROFESSOR CHERMAYEFF: I have a note here, but I didn't say anything because everybody said everything so excellently. Really, of course, this is a problem. The problem is how to do it. You are absolutely right. I believe the only way to do it is by throwing things overboard, not by adding. Actually by throwing subjects out of curricula and at the same time by extending the time for curricula. For instance, Burchard spoke of the illusion of design. That is very illusory, too, but there is an even more pervading illusion in America especially, and that is the illusion of technical efficiency. Technical efficiency in architecture is such that designers operate at the sublevel which no industrial engineer, nobody who is producing any kind of power machinery, for instance, would tolerate for ten minutes. Architects are exactly like the medical men who completely ignore the whole field of psychology. Roughly, that is what is being perpetuated, of course, in our schools.

If we do eliminate these illusions and really concentrate on these things which could be done and do these in the manner which has been stated very clearly by Gropius something will be achieved: for instance, I think cultivating feeling can only be done through first-hand experience of materials and tools. I think that we cannot possibly become adept in the techniques themselves when they are so manifold and deep and broad, but I am quite sure we may be taught the principles behind the most complex techniques. We should concentrate on becoming acquainted with principles, rather than with facts.

I think, aside from that, we have to learn certainly what Kepes has described. Give an infinitely greater slice of curricula to the cultivation of the knowledge of man, in the fullest sense of that word, in the biological and also the social and historical sense. Everything that an architect has to do now had its beginning in the dim past and will retain continued effectiveness in the invisible future. I believe it.

THE CHAIRMAN: Doctor Gropius would like to answer.

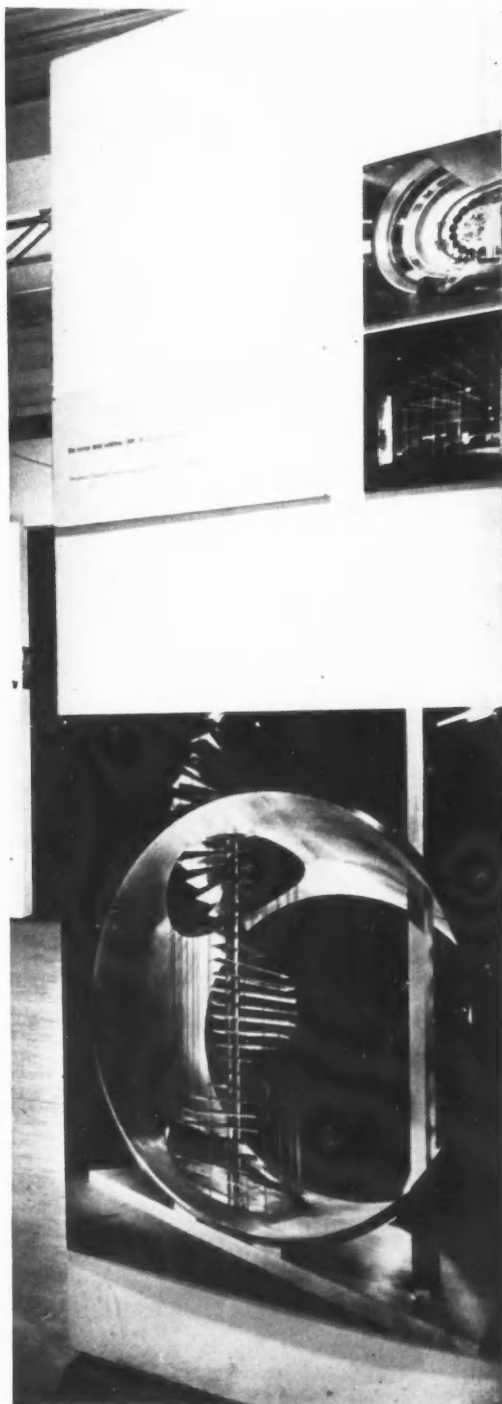
DR. GROPIUS: I would like to answer something that I said before. We take the word "architect" from the Greek word meaning "the master of the crafts." He had been the master of the crafts in former times when there were crafts. Today we have very little craft left. The good craftsman goes out of building and goes into tool making and test laboratories of the industry, and so we have a very strong shift, more and more, from all the crafts in the industry. Our means of production have changed. The impact of industrialization on design and architecture is terrific, and not all architects have noticed that yet, but it is a change which goes so rapidly so the old form of organization is still forthcoming, and when you compare that with the old architect of the past, he was really the master of the crafts and was selected as such.

The architect today is not the master of the industry, but the industry is the means of production, and so my thinking goes more and more that way, that we can come to better terms only when the designer and architect join the production process. When the designer wants to do something for the industry, he should become the legitimate brother of the engineer, the scientist, the market analyst, and the salesman, and go into the industry and become a part of it, being of equal rank with the others. Then, perhaps, when he is very good, he will come on top again and be master of the team or job captain of that team. In my opinion, the architect will have to do that too. Because more and more it is an assembly process to put buildings together, so the future task of the architect will be to take part first in the development of all the component parts of building which is now done mainly by engineers and not by architects, and to design a building which is composed out of these component parts.

I discovered myself the other day, when I was in New York and saw the new Lever Brothers building, that prefabrication which we talk so much about is forthcoming in the big skyscrapers much more than the residential buildings. The Lever Brothers building is eighty to ninety per cent assembled component parts which are made in factories and brought to the site and then assembled. Of course, that will come also to the residential buildings, because the machine will not stop at the threshold of building, and one day we will have at our disposal a great many component parts for building with which we will build different houses. Of course, we must not be afraid of too great similarity, because there will be natural competition on the market between parts for the same part of the house, but looking very differently, because they



Shown at the time of the Gropius Symposium is the retrospective exhibition, the work of Walter Gropius, architect and teacher. Held at the Institute of Contemporary Art, Boston, Massachusetts.



are done in competition to something else. So we have a great choice of these, just as we have in the everyday goods made by the machine. The number of these types has increased and not decreased in comparison to the number of types made by hand in former times.

This process shows us that we will have to find a way to join the production process and be part of it, then trying to organize the whole thing and get the leadership again of design and architecture, but first we must go into the whole process before we can be the head of the whole.

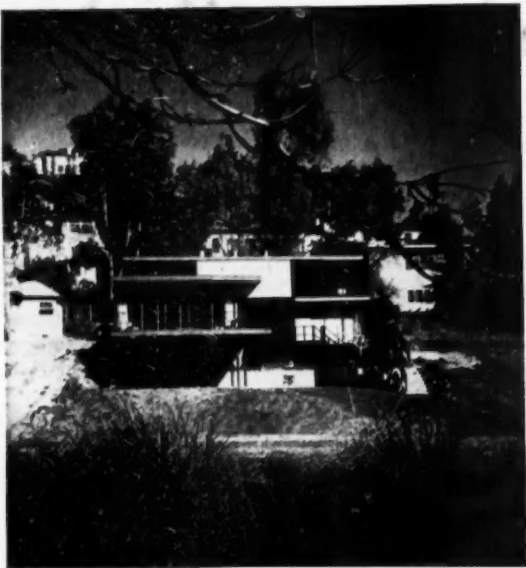
MR. KEPES: I'd like to return to the discussion of education. Specialization in its consequences is not insoluble. Its dangers are over estimated. We need to recognize that there are a great number of common denominators which could simplify this particular issue.

We had a committee meeting some few days ago about the possibility of art courses at M.I.T., and we were discussing what were the most essential needs to prepare intelligent young men effectively for contemporary life. During the discussion, ideas were suggested that maybe in the very beginning one should have an assembly or symposium to find a common denominator to different principles. We need to recognize that there are tremendous over-lappings in the different techniques, different sciences, and maybe it is just due to certain things which we call different but are basically the same. We have a terrific amount of dead wood which we assume is living, and we don't dare to touch it. If we started with meetings of different men with different knowledge, different disciplines, and tried to find some of the basic material structure, taking something very obvious, such as symmetry or balance or just structure itself; if we tried to find what the biologist calls structure and just what the musician who composes, or the painter or the architect calls structure; if we tried to find a common denominator and tried to dig through this confusing basic structure—then we might find a certain combination or a common denominator and we could isolate the essential issues.

This leads into what Gropius and Belluschi were speaking about a few minutes ago, that as far as one can see every true learning must be a synchronization of every level of human experience. If you leave out emotion and local coordination, you just cannot learn as much as you should. We should connect the new with the old, and by connecting and developing a new orientation, a new step, we can go again one step further. This is essential, not only in learning, but in living, because if we by-pass any experience our knowledge is not complete. I am quite convinced that any education which could add a step to our life must be based on coordination on every level of human activity.

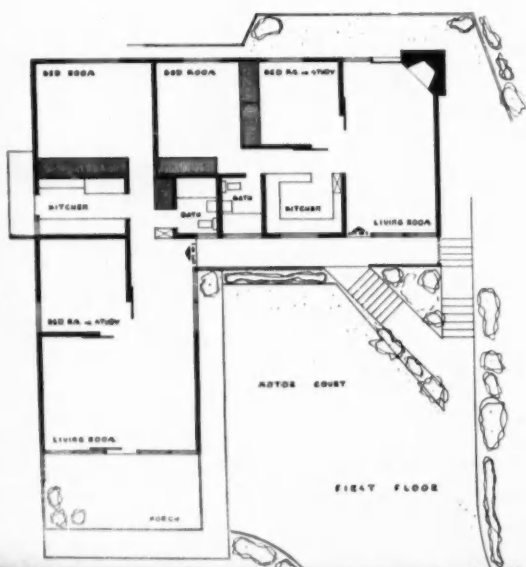
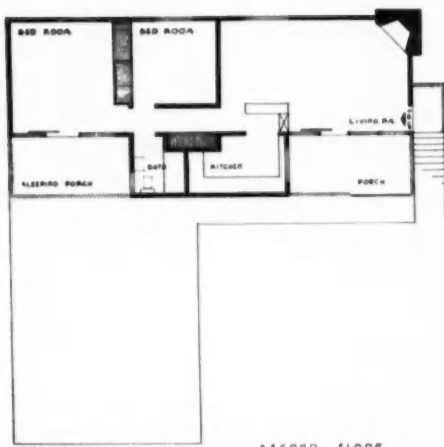
PROFESSOR CHERMAYEFF: I think there can hardly be any disagreement on the need for a common denominator. Just to bring this back to schools, I read a few days ago a paper on public schools, primarily grade school. In it, the writer remarked that schools are always about forty years behind the times, of what we now know to be good for children. When a school is only twenty-five years behind the times we call it progressive.

It may take us twenty-five years from now to produce a school of design of the sort Mr. Kepes was talking about, but I think something is already happening in the world outside. These events have to find their way in the schools. For example: I know perfectly well—I have seen these things myself—that the school program we have talked about a few moments ago is really one of integration, a searching out of a common denominator (continued on page 36)



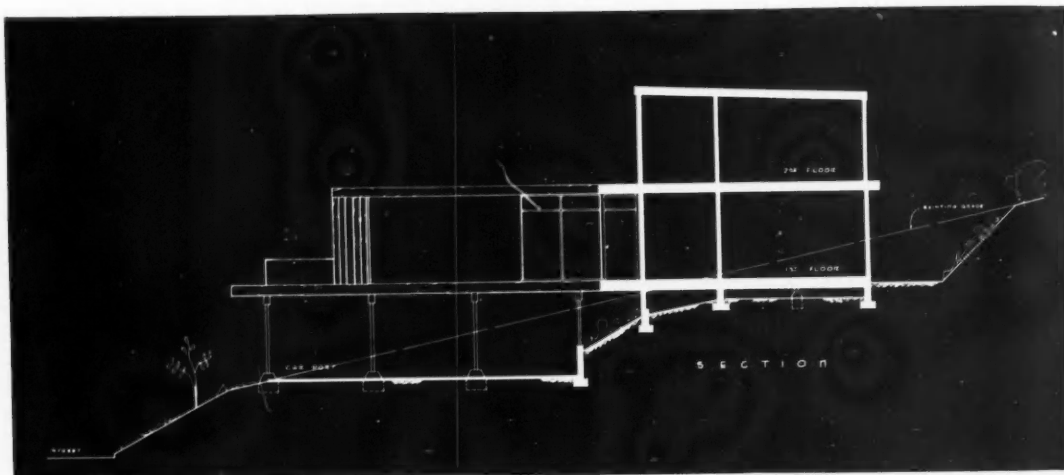
This three-unit apartment house was built on a low budget. By excavating a small portion of the moderately sloping lot and using a three-foot retaining wall it was possible to place the principal part of the house on an upper level. The building is located on a busy thoroughfare so that in planning units it was necessary to place the bedrooms off the street side.

Each unit has two bedrooms, one of which has sliding doors to the living room for alternate use as a study. Built-in cabinets and closets are utilized as room dividers. Each apartment has an outdoor living area, and privacy is assured by the use of louvred walls. The suspended portion of the apartments is supported by steel posts which also serve as dividers between the carports. These posts are dull black; all overhangs and ceilings are white stucco. The stucco walls are earthen color, while the redwood louvres are oiled to a black brown.



RENTAL HOUSING DESIGNED BY GRETA MAGNUSSON GROSSMAN

Structural Engineer: Ted Jaehn



PHOTOGRAPHY BY DONALD J. HIGGINS

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NEW TRACT HOUSES

ARTHUR LAWRENCE MILLIER, Designer

Project Associates:

Kenneth Acker, Consulting Architect

Gene Yoshida

Builder: Ray E. Frasure

While this lot size is usually considered bad, it compelled the development of a very good plan and land usage solution. The resultant distance between the houses is much better than on the conventional tract plan layout on lots 10 to 15 feet wider.

Design Requirements

Housing for employees of the Convair Guided Missile plant now being erected in Pomona.

F.H.A. financing; medium low price bracket on cost.

Design Solution

Three plans with 3 elevation variations each
Plan 2— 990 square feet 2 Bedroom expandable to 4 Bedroom.

3—1167 square feet 3 Bedroom expandable to 4 Bedroom.

23—1112 square feet convertible 2 or 3 Bedroom.

The proposed selling price for the two bedroom house is \$9,000.00 to \$9,500.00; for the three bedroom, \$10,000.00 to \$10,500.00.

Plans are long and narrow to fit lots of the same proportions. Lot orientation allowed a north or south exposure for the major glass areas.

Fences and service baffles were used to visually integrate the houses and provide outdoor living privacy. To conserve on fencing, houses were pared off with outdoor living areas adjacent, thus one major fence between served two houses.

Plans two and three in all cases were placed on the lots with room for the addition of bedrooms.

All the homes used carports in conjunction with a large storage unit. The carports, storage units and varied fence designs became the main visible increments of each home visible from the street. Thus "diversification" as it's known in the "ding bat" trade did not rely on variation of the main house unit but only on its appendages. So the structure and roof of each plan was not changed to reach elevation. Conventional tract housing practices require this change for every elevation.

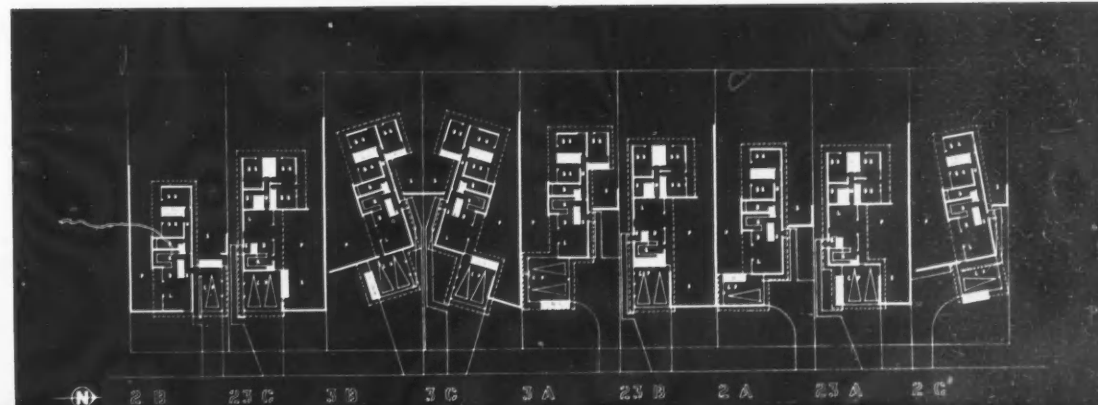
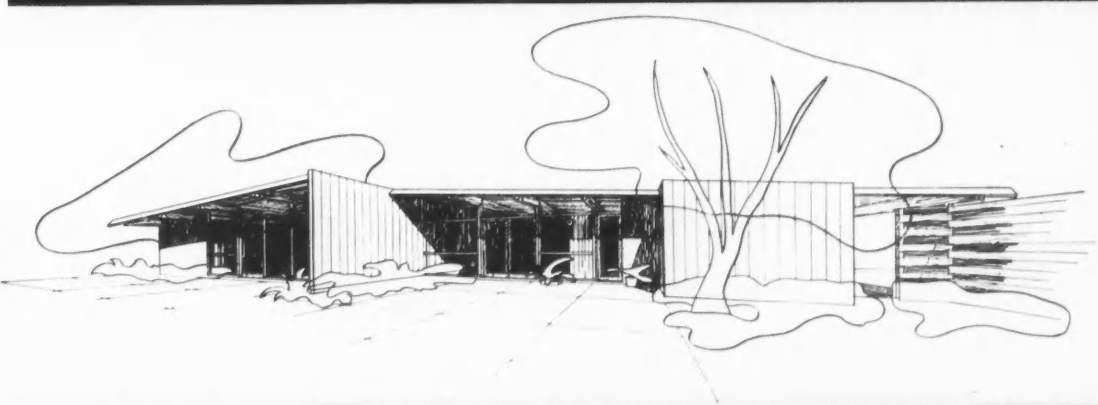
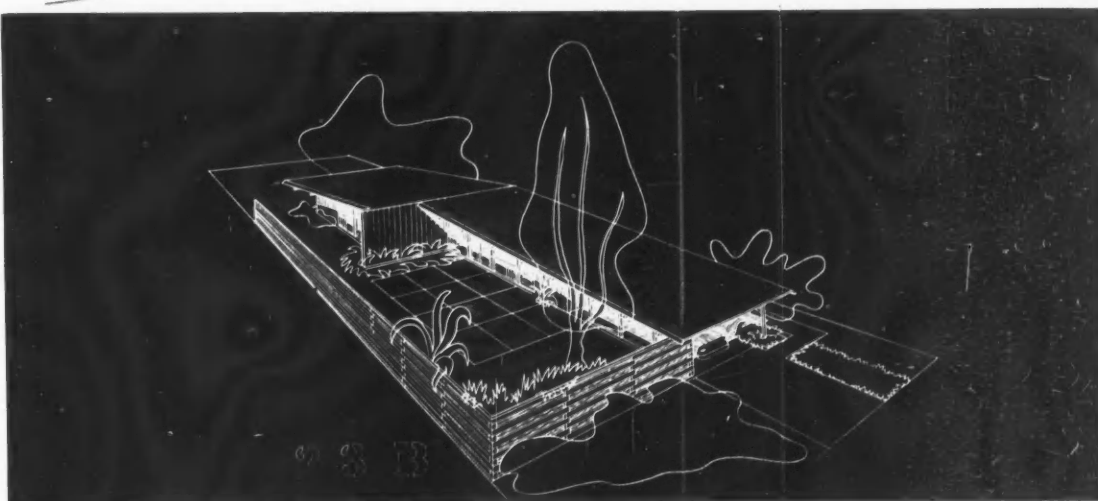
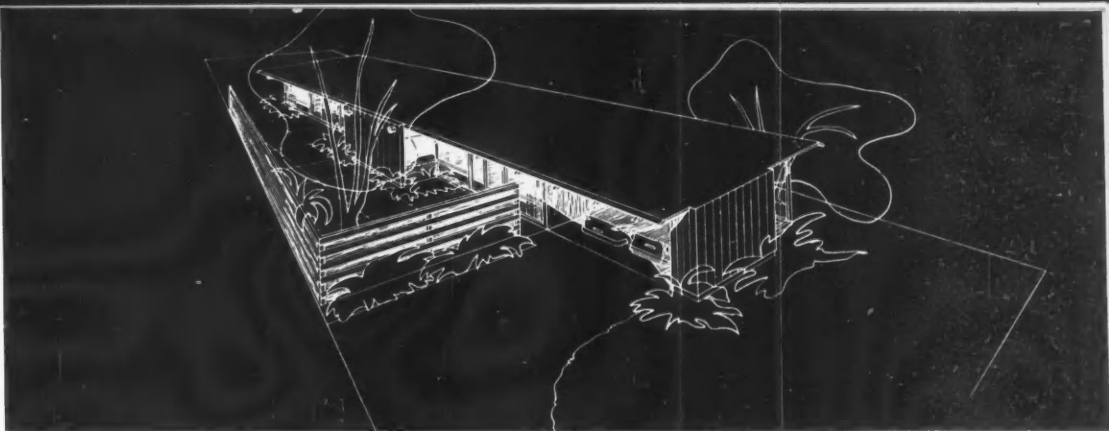
CONSTRUCTION

Post and purlins with 2 inch thick sheathing plus solid insulation on roof.

Exterior wall surfaces were stucco, vertical board and batt and V-grooved sheathing.

Fences were varied in texture to provide individuality from house to house deemed so essential by merchandising standards.

Interior finish: asphalt tile over concrete slab, painted plaster walls and stained wood sheathing.



PRODUCTS


merit specified
for the new Case Study House
DESIGNED FOR THE MAGAZINE ARTS AND ARCHITECTURE BY CRAIG ELLWOOD

The following is a list of those materials which have been specified by the designer for the magazine's new Case Study House, representing a careful selection of products on the basis of quality, design, and general usefulness. They have been selected from among many good products as the best suited to a specific purpose, or at least best suited to the use to which this individual designer intends to put them. They are, therefore, (within the meaning of this program) Merit Specified. Other specifications will be added as the project develops.

All Gas House: All appliances in the new Case Study House will be gas because a fuel gas is fast, clean, flexible, and economical. At the turn of a valve the advantages of a thousand heat variations are at the users' command. Temperatures from zero to 3,000 degrees Fahrenheit are instantly created by this miraculous modern servant. Natural gas provides in unlimited quantities an ideal fuel for a multitude of uses. Homes are heated and cooled by gas air conditioners; gas ranges and gas refrigerators have proved themselves to users in millions of homes; gas water heaters are three times faster than any other type of heater for this purpose. All appliances using this fuel give long, dependable and trouble-free service.

FASCO WALL VENTILATOR.—The Fasco Wall Ventilator is a completely automatic ventilator which instantly exhausts fumes and odor-laden air. Well designed to match modern kitchens, it is sturdy and efficient.

The "Ceil-N-Wall" Ventilator is used for ceilings or inside walls. It develops very high static pressure, almost twice as much as is normally needed for efficient performance through long ducts, or against strong winds. This efficient and well-engineered product is manufactured by Fasco Industries, Inc., Rochester 2, New York, N. Y. and distributed through H. E. Caygill, 409 Second Street, Los Angeles, California.

GENERAL WATER HEATER.—The General Water Heater incorporates the latest engineering developments of modern research. A drainable heating element, the "Generiser" is located above the burner below the water tank; the cold water thus circulates to the bottom of the tank into the "Generiser," and the heated water percolates through the riser tube to the top of the heater near the outlet. This fast circulation prevents overheated water and minimizes lime deposit. The speedy heating of water gives the 40-gallon heater, which will be used in the Case Study House, a recovery of 40 gallons per hour. Some other noteworthy features of the General water heater are the completely automatic controls which shut off the gas if the pilot goes out, a silent burner, a double extra heavy tank, Owens-Corning Fiberglas insulation. All sizes are approved by the American Gas Association for L.P., natural and manufactured gas.

This is a product of the General Water Heater Corporation, 1 East Magnolia Boulevard, Burbank, California.

CERAMIC MOSAIC TILE.—Mosaic Clay Tile will be used for both walls and floors in Case Study House 1952. Unglazed ceramic mosaics are made of a blend of selected clays in varying degrees of vitri-

fication depending upon the color. Exceptionally hard, they are extremely wear resistant, moisture proof and stain proof, and will retain their beauty and color through many years of trouble-free service with virtually no maintenance, even under the most abusive usage.

The new "Formfree" patterns permit exciting free flowing designs on both vertical and horizontal large surfaces in a great variety of color combination. The tiles, manufactured by the Mosaic Tile Company in Zanesville, Ohio, are distributed in Southern California by the Mosaic Tile Company, 829 North Highland, Hollywood 38, California.

ALLENCO FIRE HOSE STATIONS.—A Fire Hose Station is the newest type of first aid fire equipment designed especially for protection against fire in a home. These Stations are metal cabinets 30', 40' 50' or 75' of special $\frac{3}{4}$ " linen fire hose, which is folded into a rack on the door. A valve in the cabinet connects this hose to the standard $\frac{3}{4}$ " domestic water supply.

The unit is approximately 14"x12 $\frac{1}{2}$ " so the flush-mounted model to be used in the Case Study House will fit between adjacent studs. The hose nozzle is the standard "Justrite" garden hose type providing for a solid stream, spray or complete shut-off and is permanently attached to the hose to prevent thoughtless borrowing.

The Station provides first aid equipment which everyone knows how to use and any member of the family is capable of handling in an emergency. They are made by W. D. Allen Manufacturing Co., Chicago 6, Ill., whose West Coast office is located at 2330 West 3rd Street, Los Angeles 5, California.

SUPERFAN PORTABLE FORCED AIR BLOWER: A portable forced air blower which pumps air, keeping it in motion, on the floor, at the ceiling and at the living level. It forces air circulation in large volume without blast, turbulence, or the irritating whine of ordinary electric fans and exhausts heat and odors.

Mechanically excellent, it is simple in design. Balanced twin impellers operate simultaneously on a single shaft, developing a powerful pumping action. It has an air cooled 140 hp. motor, precision built with self-aligning bearings, and mounted on rubber for silent operation. Superfan is a product of the Queen Stove Works, Inc., Albert Lea, Minnesota.

MILWAUKEE FLUORESCENT BATHROOM CABINET: This cabinet, the first cabinet with completely recessed side-lighting, combines good design, quality fabrication and remarkable utility. Recessed side-lighting provides shadowless illumination, evenly diffused. The entire unit is flush with the wall. It comes complete, fully wired, with convenience outlet, ready to install. The cabinet uses four 20-watt fluorescent lamps shielded by translucent glass. It is of 20-gauge cold-rolled steel all-welded construction. The finish is double-baked lifetime enamel; the mirror is of quality polished plate glass; this product is manufactured by the Northern Light Company, 2051 North Nineteenth Street, Milwaukee, Wisconsin.

RAMSET FASTENING SYSTEM: This is a system used in general building construction which is remarkably simple and cost-saving in fastening steel to concrete, wood to concrete, wood to steel, steel to steel, steel to brick, fabricated hard materials to steel. It consists of appropriate fasteners which are driven easily and

securely by either of two special tools without the use of air or electric lines. This system will be used to fasten furring strips, sills, steel window and door frames, partitions, sheet metal, metal supports, conduits, ducts, pipes and other items. It will be responsible for considerable savings on the usual cost of making such connections. The system was originated by the Ramset Fastening System, Inc., 12117 Berea Road Cleveland 11, Ohio.

"EDCO" DELAYED ACTION LIGHT SWITCH.—This delayed action light switch is easily and quickly installed in any wall switch opening; it provides full light for a minute after the switch has been turned off; then shuts the light off automatically. This is an extremely practical innovation in household convenience. The action is controlled by a spring loaded neoprene diaphragm operating in a sealed aluminum chamber. When the switch is turned on the chamber is exhausted, creating a vacuum. When the toggle is moved to "delay," the vacuum is dissipated, and upon full dissipation the light is automatically turned off.

The "EDCO" delayed action light switch represents the finest workmanship and precision engineering. It is a product of the Electric Deodorizer Corporation, 9993 Broadstreet, Detroit 4, Michigan.

GLOBE VANITORY: This is a well-designed lavatory built into an attractive cabinet fabricated from Formica decorative laminate to be used either in the bath room or dressing room. It is available in a wide range of Formica color-pattern combinations. The lavatory is 23 $\frac{3}{4}$ " deep and from 28" to 44" wide and has bowls of 14-gauge enameling steel; the porcelain is stainproof. The accessories include heavy brass triple-plated faucets and positive action "pop-up" type stoppers. Various models provide wide utility surfaces, make-up tables, cabinet space, towel storage. They have been specified because of their excellent color choice and practical good design and because their Formica surface makes them impervious to stains, abrasions, cracking, peeling, and all other hazards of bathroom use. They are manufactured by the Globe-Wernicke Company of Cincinnati and distributed by Thomas W. Berger, Inc., 701 American Building, Cincinnati 2, Ohio.

Heating.—A Payne perimeter heating unit has been specified for the new Case Study House. The heating system features the use of warm air registers set in the floor below windows around the perimeter of the house. This allows warm air to offset the greatest point of cold infiltration, outside walls and windows, while at the same time, the warm air ducts which are present in the concrete slab contribute mild floor radiant heating. This excellent unit is manufactured by the Payne Furnace Company, Monrovia, California.

The La Brea Heating and Air Conditioning Company has been specified by the Payne Furnace Company and the designer to install the heating in the Case Study House. Although perimeter heating is a comparatively new form of heating this company has made many similar installations. Their many years of experience in the design and installation of heating, ventilating, and summer cooling systems in both the residential and commercial field made the choice of this heating contractor a logical one. La Brea Heating and Air Conditioning Company, 734 East Hyde Park Boulevard, Inglewood, California.

FIBERGLAS INSULATION.—Fiberglas Batt and Roll Blankets insulation is designed to be installed between framing members of walls, top floor ceilings, and floors of unheated spaces where the framing members are exposed and can be filled from the inside of the structure. These Fiberglas Batt and Roll Blankets are made of Fiberglas PF (Preformed) Insulation, bonded to a semi-rigid mass having a density of 1½ to 2 pounds per cubic foot. The insulation is enclosed in a paper envelope: one side is an asphalt-coated paper for high vapor resistance, and the other side is a perforated vapor-permeable paper. The two types of paper are brought together at the edges to form a nailing flange. It is available in three thicknesses to meet varying structural and climatic conditions. This product constitutes a self-contained vapor barrier eliminating separate operation and assuring effective protection against condensation. The recessed flange allows space for proper keying of plaster through perforated or mesh-type plaster bases. Fiberglas building insulation products are made by Owens-Corning Fiberglas Corporation, Toledo 1, Ohio.

MOEN MIXING FAUCETS.—The Moen mixing faucets assure single handle control of volume and temperature with one valve control for both hot and cold water. All the various parts are accessible from the top or front without disconnecting the fixture from the service lines. The valve piston and cylinder are made of cutlery-type stainless steel, are hardened almost file-hard, and are precision-ground to close clearance. These parts will last indefinitely and are self-cleaning even in the hardest waters. All other working parts are made from brass and stainless steel. The "Dial" selection can be operated from either front or back.

The faucet is easy to install with practically no service required and will not leak because it is pressure sealed. It is handsomely designed and thoroughly efficient. Moen Mixing Faucets are manufactured by the Moen Valve Company, a division of Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Washington.

PUMICE AGGREGATE.—This product conforms to the high standards of quality, certification, and graduation of the Pumice Producers Association. Pumice is the only true lightweight structural aggregate. It demonstrates strengths of 1,500 to 2,500 P.S.I. compressive at unit weights well under 80 lb. per cu. ft. Another property unapproached by other structural lightweights is its low thermal conductivity allowing a high degree of insulation inherent in the structure. Modern technology is making extremely advantageous use of the unique combination of structural strength and low thermal conductivity in fireproof structures where human comfort, air conditioning, radiant heating, refrigeration or any close temperature control is necessary.

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Manufactured by Bowser, Inc., Incineration Division, Cairo, Illinois.

Glide-All Sliding Doors

Manufactured by Woodall Industries, Inc., and distributed through Service Industries, Inc., 4326 Van Nuys Boulevard, Sherman Oaks, California

NuTone Products

Manufactured by NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio, and distributed through NuTone, Inc., 1734 South Maple Street, Los Angeles 15

Revolvador Wardrobes

Manufactured by Coast Store Fixture & Manufacturing Corporation, and marketed by Revolvador Corporation, 1945 North Central Avenue, El Monte, California

Shirley Steel Kitchen Sink and Cabinets

Manufactured by the Shirley Corporation, Indianapolis 2, Indiana

Steelbilt Sliding Glass Doors and Windows

Manufactured by Steelbilt, Inc., 4801 East Washington Boulevard, Los Angeles 22

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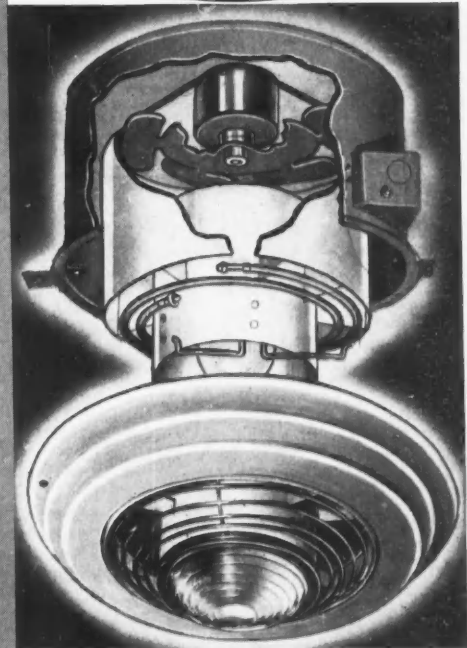
Manufactured by Carvell Heat Equipment Company, 1217 Temple Street, Los Angeles 26

Van-Packer Chimney

Manufactured by the Van-Packer Corporation, 209 South La Salle Street, Chicago 4 Illinois

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Manufactured by Western-Holly Appliance Company, 8536 Hays Street, Culver City, California



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PRODUCT LITERATURE

continued from page 12

trated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N.Y.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PAINTS, SURFACE TREATMENT

(162a) Zolatone Process: Information on new revolutionary painting system; true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor special techniques; multiple colors exist separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exceptionally abrasion resistant; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3431 E. 15th St., Los Angeles 23.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hillside 8238.

(164a) Wallpapers: Information Katzenbach and Warren latest "architectural" wallpaper collection. This sculpture wallcovering is a three-dimensional moulded material of great durability, fadeproof, waterproof; especially note-

worthy are hand-screened papers simulating materials: Roman Brick, Ancient Wall, Melton Marble, Mosaic; other interesting papers include Spanish Doors and Mirage of Mexican and Guatemalan inspiration. Katzenbach and Warren, Inc., 575 Madison Avenue, New York 22, New York.

PLUMBING FIXTURES, ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

ROOFING

(995) Alumalife Roofing: Folders, specification data light-weight Alumalife roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design.—Aluminum Building Products, Inc., Route 1 Atlantic Boulevard, Jacksonville 7, Fla.

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures, comprising one of best sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only).

(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, P. O. Box 1282, Sacramento, Calif.

(163a) Horizontal Sliding Glass Doorwalls: Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features; sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermoglaze, Thermopane and T window units; minimal maintenance; favored

by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

(165a) Wardrobe Sliding Doors: Full information, specification data Glide-All sliding doors for low-cost, highly functional wardrobes, closets; floor-to-ceiling installation eliminates studding, framing and plastering time; easily adaptable to less-than-standard heights; smoothly-finished extruded aluminum alloy floor track, threshold type; velvet finished aluminum allow channel top track guides and conceals rollers; quiet, smooth, dependable operation; easily installed. Suited for domestic or commercial buildings; one of the best products in field.—Jules Meyn, Jr., Service Industries, 4326 Van Nuys Boulevard, Sherman Oaks, California.

(117a) Stock Sash: Information new Kawneer stock sash; designed for modern building needs; new glazing assembly; attractive appearance; resilient-grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data belongs in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

SOUND CONDITIONING

(800) Acousti-Celotex Sound Conditioning: Products for every sound conditioning problem; Fissuretone, a new and "different" random-fissured surface, gives a beautiful new pattern and style to Sound Conditioned ceilings. Is highly sound absorbent, lightweight, rigid, incombustible. Suited for commercial or domestic buildings; Gates Ferguson, The Celotex Corporation, 120 So. La Salle St., Chicago 3, Ill.

SPECIALTIES

• (106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue": functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation.—Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

• (116a) Packaged Chimneys: Information Van-Packer packaged chimneys:

economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

STRUCTURAL BUILDING MATERIALS

150a) Cofar Reinforcement that Forms: Illustrated catalog, complete details Cofar concrete construction; employs Cofar steel for positive reinforcement and form in concrete floor and roof slabs, completely eliminating conventional positive re-bars, temperature bars and wood forms; tough temper, deep corrugated steel cut to fit building panels up to 14-foot spans, with transverse wires welded across corrugations in manufacture; hot dip heavy galvanizing insures building life permanence. Equally suited to concrete or steel frame construction, Cofar is extensively used in recent tall building construction with important material, time, and cost savings. Cofar, thanks to remarkable economy, is increasingly used for residential first floors; provides attractive non-combustible basement ceiling in residential construction. Approved by West Coast Bldg. Officials Conference.—Granco Steel Products Co. Granite City, Ill.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

(149a) Steel Roof Deck: Descriptive booklet with physical properties, complete loading tables, suggested specifications Granco Steel Roof Deck; rotary-press formed sheets for uniform pattern; most effective shape, longitudinal ribs 1 1/2" deep (same thickness as 2"x4") spaced on 5 3/4" centers; wide cover width of 28 3/4"; maximum sheet length 14'-4"; available in 18, 20 or 22 gauge; attractive, durable finish; quick to erect; worth close investigation.—Granco Steel Products Company, Subsidiary of Granite City Steel Company, Granite City, Illinois.

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(152a) Visual Merchandise Presentations: 80-page brochure illustrates Spacemaster flexible merchandising equipment adaptable to all lines of merchandise; permits maximum display in minimum floor area; also, suggestions, ideas, layouts. Finest manual of its type today.—Reflector-Hardware Corporation 2245 S. Western Ave., Chicago 8, Illinois.

THE GROPIUS SYMPOSIUM

continued from page 31

between designer, architect, technician, educator and planner, who work together on this. I have visited many schools, and each of them is contributing their own special knowledge to the job. We are going to have to find some way of bringing many schools together to produce an architect, because, as was mentioned before,

we have to train these men to do more than make a living. I think very soon they are going to have to make a living in a competitive way, and unless we do something in that direction they are not going to earn a very good living fifteen years from now.

THE CHAIRMAN: I think the audience should participate now. The time is getting rather short. The first question is always a difficult one, but, if you please, give the name of the person to whom you address your question. Any questions from the floor?

FROM THE FLOOR: I'd like to address my question to Mr. Chermayeff. He spoke much earlier this evening about saying he would like it to become much more difficult for the architect to get his license, and I wondered on what level or what plane specifically he was thinking—on the school level, getting through the university, or getting your state license, or on the national level, just to be a little more specific on that point.

PROFESSOR CHERMAYEFF: What I had in mind simply was an architectural educational system which is comparable, shall we say, to that of a medical man in our time. In other words, the task of an architect in an industrialized society has social repercussion, particularly as Gropius has already said, when we get into industrial production. This means that every design has an impact on an immense number of people and it is no longer a private or local sort of activity. Now, why do we allow anybody to become an architect—a very exacting task—in five years, whereas it takes approximately ten years before we allow anyone to remove a tonsil, which is an extremely simple operation, as operations go? I would say that definitely an architect's education should be stretched. I don't think any man should be allowed to enter a responsible professional training school unless he has already all the equipment of a full university education, so that he may think comprehensively about important things which are related to his future activity. This presupposes the elimination of architects, as they are now called, who are really, as a matter of fact, nothing more than politely educated builders, and I don't think that is architecture. I am sure it isn't.

THE CHAIRMAN: Any other questions?

FROM THE FLOOR: I have a question on that same score. I think that that kind of elimination would have kept out Frank Lloyd Wright, Corbusier, and Van der Rohe.

THE CHAIRMAN: That wasn't a question, was it?

FROM THE FLOOR: No.

FROM THE FLOOR: I have had the honor of knowing more architects I think, than any other American woman, and I remember in my extreme youth the firm of McKim, Maede & White. They were interesting people, entirely different, and very classically trained, as you know, except one, Mr. McKim, who was a Quaker, and my father took him to get his first evening clothes.

Well, there was an interesting story which would just show what their temperament was, and it was the way the different men traveled. Mr. Maede took a little black bag and went on the engine. Mr. White took a large private car and a great deal of champagne and dancing girls and had a very good time. Mr. McKim had a larger private car, more champagne and more dancing girls, and then didn't go.

FROM THE FLOOR: I would like to ask where it is possible to get an architectural license within a five-year time.

MR. CHERMAYEFF: After the five-year architectural training in most states, you can get it within a year, if you take a cramming course to help you do it, and that cramming course is usually conducted under the auspices of the American Institute of Architects.

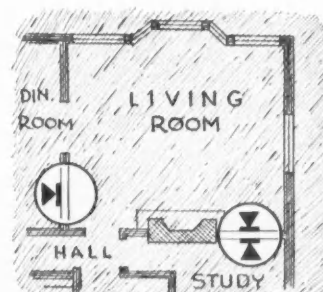
FROM THE FLOOR: Most of the panel has been talking about design, architectural design of the future. I wish they'd mention something more about the problems with which an architect is faced, which I think are created by what Mr. Gropius talked about in the beginning, the social upheaval.

THE CHAIRMAN: In other words, the social role of architecture in the future.

FROM THE FLOOR: Yes.

DOCTOR GROPIUS: That is a very difficult question. It is not easy to answer, but I may, perhaps, start from the detail of how we should approach any design problem. We had a case of my old student recently where he designed a theatre here for Harvard. I tried to describe what I think we should do to understand what such a building would be and where and for whom we should make it. It is not only for the actors there and for the directors, but it is mainly for the people, and that would be through all

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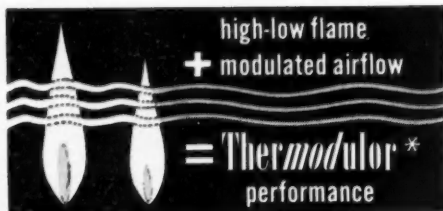
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the layers of the population, younger people and girls and boys and middle-aged people and old people. They have all very different needs and requirements, and we have to study them all, because they all use that same building. We have to think in imaginative terms, the way of life of all these people. What will they do when they go into the theatre, and we have to fulfill all the comfort requirements of these various people, but then, in addition, when we have a theatre we have to think of the dream world of these people as well. We must stress in that building more than only the comfort, the fulfillment of the comfort of these people, when they go there in a festive mood. They want to be elated when they see the building, and in that realm, architecture starts beyond all the technicalities of construction. There will start then architecture. How can you express that intangible but tangible by inert materials and give them life? That needs, requires, a very active mind which is able in a rather short time in quick sequences to think of all these possibilities in detail, all the social requirements which are incorporated there, so, for me, the whole social component begins with man, the knowledge of man—the better psychologists we are as architects, so that we see what kind of client it is we have to help. When somebody comes and wants to have a residential house, for instance, which he will use—well, he is now thirty years and his wife is twenty-five and they have one baby, but in ten years it is completely different, and when they are old people and the young people are out of the house again it is completely different; and still a residence which is built for them, designed for them, must fulfill all these requirements all throughout the life.

I remember a case which made a deep impression on me. I told it to my students the other day, that I once designed a recreation center for Key West, and the government in Washington sent down a tiny little man who was a specialist in all these recreation problems, and we became so involved in all the problems on the way back that I took him home with me and we were talking until two o'clock in the night. This man was filled with knowledge, what everyone from little babies to old men and women need in a recreation center, and he told me that they come there, a whole family, the older and the young people and the children, all different ages, and for everyone there must be something fulfilling their requirements and needs. That is, then, social service, and the architect has to be the servant for different types of people using different types of buildings, and just what this type is we have to study as the designer and then try to fulfill all the social and other requirements as I have tried to count up here.

FROM THE FLOOR: I would like Doctor Gropius to answer this, if possible. Isn't there something tragic about the fate of the architect and the city planner, or the artists and architects and builders of large cities and builders of buildings in large cities, and homes for people, and schools, etc.? Aren't they fiddling, really while Rome is burning, meaning while the scientists, physicists and other militarists are preparing the third world war? Doctor Gropius mentioned destruction of dreams. The third world war is being prepared now. Isn't this a tragedy we all have to face and we have to encourage our students to face, to think through, to feel through?

DR. GROPIUS: I, for one, refuse to think of the third world war. I don't want to do it.

THE CHAIRMAN: It gets to be ten o'clock. There is time for another question.

PROFESSOR CHERMAYEFF: I think it is a very important point. Gropius mentioned the identification of the architect with the true means of production in order to produce service buildings. I would add that unquestionably it is true that the three primary needs of man in order to feel secure would be food, health and shelter. Certainly shelter is basic to security and unless architects really get into this thing and through their special skills help provide this essential security, which is part of their responsibility, socially and technically, I think we may have a third world war, which I hate to think about just as much as Gropius.

THE CHAIRMAN: Mr. White, I think perhaps it is time to come to an end, unless there are other questions.

MR. WHITE: I hate to cut off this very responsive audience. If there is one more question, please come forward. I am conscious of the number of people who have stood here.

I want to thank the whole panel and Doctor Gropius and the rest of you for coming this evening and the audience who have joined in this very heartwarming tribute to him. Thank you very much.